

The School Musician



NEWS

and

PICTURES

From Everywhere,
of School Band
and Orchestra
Musicians



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of All
Band and Orchestra
Instruments



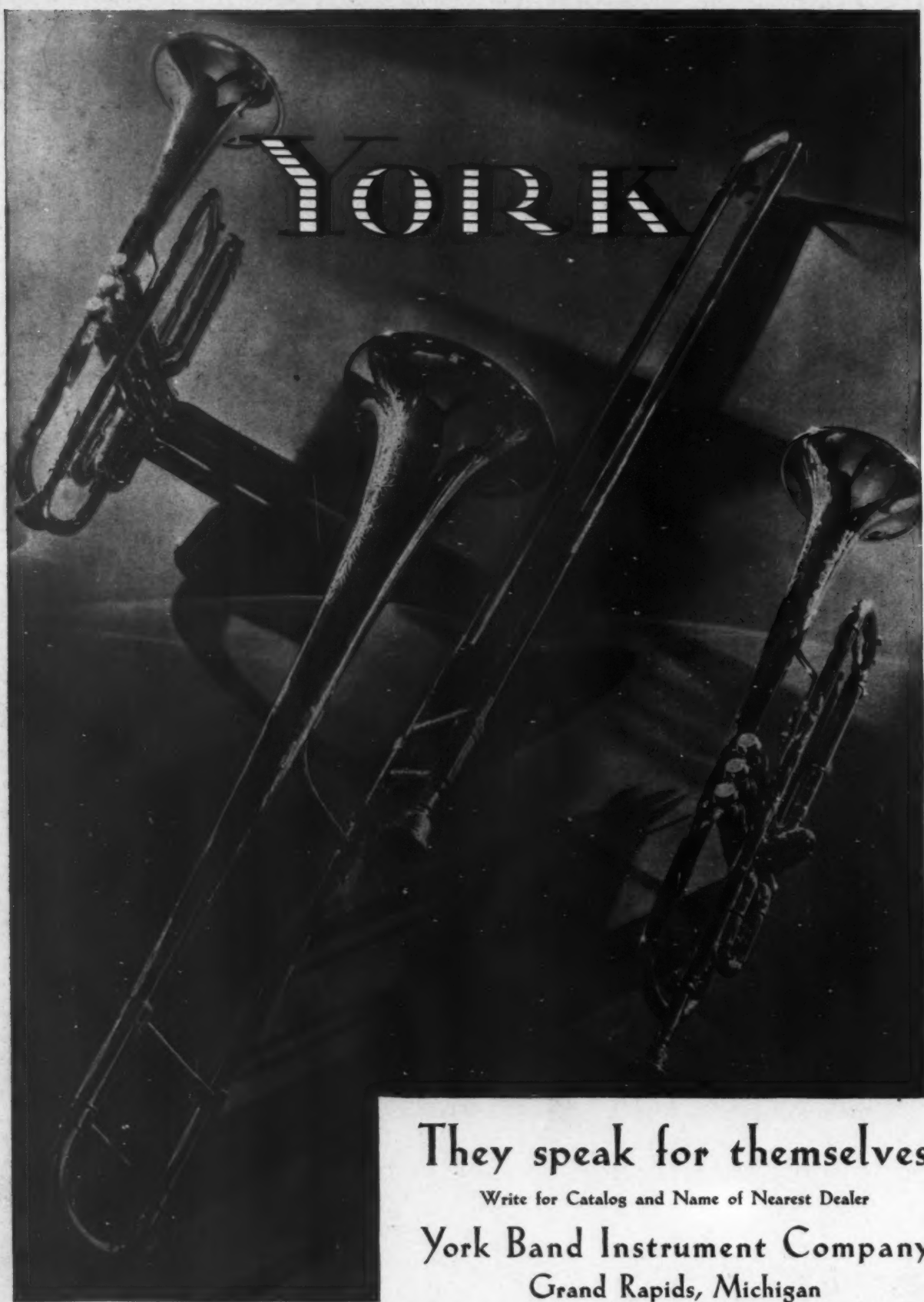
The Most
Widely Read
School Music Magazine
Published



FEBRUARY
1938

Victor Mahan
Butler, Missouri, High School
First Division, Clarinet
1937 Region 9 Solo Contest
See Who's Who





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Grand Rapids, Michigan

Thoughts On Getting Along

By the time a boy reaches high school and gets a place in the concert band, if he has been thoughtful and observing, he will have drawn some definite conclusions about getting along harmoniously with other people,—his everyday band fellows, his director, even the music and the instrument he plays.

He will have learned, for example, that the other fellows in the band are, generally, as smart and as talented as himself, perhaps more; and that it is work and effort, not cleverness nor favoritism, that sit in the solo chairs.

That sensitiveness is a cheat; that there are a lot of things one must completely ignore, like a duck's back ignores water.

That losing his temper is generally a very serious loss.

He will have learned that other fellows get cold pancakes occasionally for breakfast, too, and that it is wise never to aggravate a grouch.

He knows by now that the proverbial chip on the shoulder is an open invitation to fight, generally over nothing, and that the lads he can't lick are the most apt to accept the challenge.

That a tale bearer and a gossip is invariably unpopular.

That even the school janitor is a full-fledged human being, and quicker than most to respond to a cheerful "good morning."

He will realize that the band *can*, with careful management, get along without him.

As he advances, he will be a helpful, sympathetic friend to the youngsters just entering, remembering the faltering anxiety of his own first days.

By now, he will have learned to be seriously glad over the success of his friendly rival, happy to see another win, cheerfully acknowledging honest defeat, taking his own reward in the urge to renewed effort.

That it is the co-operative effort of all members of the organization that makes the band; that, even though he may occupy a solo chair, his importance to the perfect rendition of any number is exactly equal with every other member of the band, and every other member is equal with himself.

He will have come to realize that his director is not a hard, unreasonable, driving taskmaster but actually a fine man who knows music, knows how each instrument should sound, knows how each number should be played; that he seeks only to convey a right understanding and appreciation of the most beautiful and useful of the arts.

He will have reached the definite conclusion that getting along harmoniously with others depends about 98 per cent upon himself, and he will try earnestly to tune his own disposition and conduct into perfect pitch with his fellows instead of expecting them to tune to him.



Charles R. Cutts, Billings, Montana

WE ARE MAKING AMERICA Musical

As part of his exciting and varied career, Charles R. Cutts enlisted in the U. S. Army in June, 1916. He served on the Mexican Border and with the A. E. F. in France, 1st Division. He was wounded, cited for gallantry in action, awarded the Purple Heart and Silver Star. Attending Yankton college, he played varsity football and managed the college men's glee club. The next few years he attended the University of Minnesota, and after that enrolled in the McPhail School of Music, graduating as valedictorian with his Bachelor of Music. In 1926 he became Supervisor of Music in Anaconda, Montana, where the high school musical organizations won many high honors under his personal direction. In 1934 he came to Billings, Montana, his present post, as Supervisor of Music for Public Schools. He was on the National Board of Directors, M. E. N. C., 1927-29; 1st vice-president of the Northwest Conference, 1931-33; president, Northwest Conference, 1933-35; and is on the National Board of Directors again for the period 1935-39. . . . Privately, Mr. Cutts says that sage hens, Chinese pheasants, Hungarian partridges, grouse, and ducks make grand hunting in the fall, and it is not unusual for him to bag a few ducks or a pheasant in the morning before his classes begin. Besides hunting Mr. Cutts enjoys a trailer which he frequently uses during the summer on fishing and camping trips; bowls an average score of 162 for a season; and shoots golf in the eighties.

The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

FEBRUARY

Vol. 9 1938 No. 6

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Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription Rates: One year, United States, Mexico, U. S. Possessions, and Canada, \$1.00. Foreign countries, \$1.50. Single copies, 15c.

February, 1938

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Have You Heard YOURSELF PLAY, Lately?

In which the Author

E. C. Moore, Appleton, Wisconsin

Discusses TONE

Famous for his work, "The Moore Band Course," the author has produced numerous textbooks of immeasurable value to instrumental music instruction in the public schools. Mr. Moore is supervisor of music at Appleton, Wisconsin; associate professor and instructor at Lawrence conservatory; and a member of the American Bandmasters' association.

● THERE ARE MANY definitions of art. The one which I like best is, "Art is a portrayal of the beautiful." Music is considered by some as the greatest of the arts. Tone is the medium by which music portrays the beautiful.

A tone might be defined as a sound which is pleasing to the ear in contradistinction to noise which is unpleasant to hear. Two or more tones which are beautiful in themselves may be so combined that the result is more pleasant than the single tones, or the combination may be one which is very unpleasant to hear. Strictly speaking, according to these premises, some

pieces of so-called "music" can be called nothing but descriptive noises because when tones are not properly combined, the result is noise, not tone. When a group of musicians play out of tune the resultant sounds must be classified as noise, because music is made up of tones, and tones are pleasant to the ears.

A series of beautiful chords are pleasant to hear even when not played in rhythm. However, playing tones or combinations of tones in rhythm increases the pleasure of hearing music, because we add pleasant muscular sensations to the pleasant ear sensations. In other words, rhythmic music pleases two of our senses, hearing and, through the ears, the sense called feeling. We never hear rhythm, but when we hear tones played in rhythm our muscular feeling is aroused. Many people rely almost entirely upon this muscular feeling of rhythm for their enjoyment of music. Which is to say that they are *tone* or rather *tone color* deaf. Indeed it

usually takes considerable careful training in listening before the average person acquires the ability to really hear. Yet the method of training is very simple and can be summed up in one word, *listen*, which implies a concentrated mental effort upon one sense only.

The most valuable and the easiest way to develop a beautiful tone is to practice tones with the eyes closed so that the ears can better concentrate upon listening. Incidentally, words are futile in describing a tone. About all that we can say is that the best tone is that which most pleases the ear. Yet this is not all, because the tone which pleases an untrained ear might be unpleasant to the trained, discriminating ear.

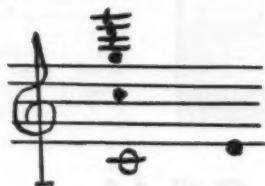
Our progress along any line of endeavor is greatest when we are interested. I have observed that the most interested students and the students who make the best progress musically are those who are capable of producing the most pleasant sounds upon their



Commandeering the gymnasium as the most suitably spacious place to pose, the Appleton High School band, assisted by the photographer, hurried this exclusive exposure through the chemicals for publication in this issue of *The SCHOOL MUSICIAN*. Director Moore releases it with apologies. "Next year," he says, "we will be in our new high school where we will be much more comfortably situated to give you a really representative picture of our band."

instruments. So many times students are blamed for a lack of interest when really the blame lies either upon the teacher who has not taught correct tone production or upon the instrument itself which may be of such poor quality that it is difficult to produce good tones upon it.

When we play a single tone upon a musical instrument, we hear not one tone but a tone with a series of overtones sounding above it. For instance when we play middle C upon a piano we hear C and we also hear the following overtones:

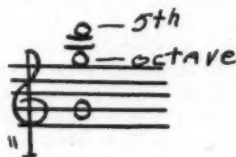


Science tells us that the quality of a tone depends upon the number and strength of the overtones heard in combination. It is this fact which gives each instrument its characteristic quality of tone.

A study of harmony teaches us that the fifth in a chord gives "resonance" and the third gives "color" to the chord. For example:

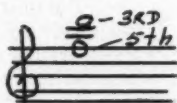


Now let us consider two instruments, the flute and the clarinet. When the flutist plays G with good tone quality, we will hear not only this G but the following tones in combination with it,



which means that the flute tone has "resonance" but not "color."

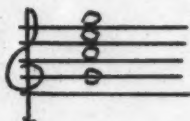
When the clarinet plays B flat with good tone quality, we hear in combination with this B flat,



The clarinet tone in the low and middle registers is considered more colorful and "richer" than that of any other woodwind instrument. This is due to the fact that the colorful third is present in the overtones of these registers.

Let us now consider the brass in-

struments. When you play low C upon a cornet correctly, you should hear not only C but the following tones in combination:



Now the idea is not to go too far into technical details. All of the above facts are known to scientists and should be known to all musicians. The reason for this is that any correct method of producing tone must be based upon these laws. For example: You are told that the entire range of the clarinet should be played with the same lip pressure and position throughout. When you do this you produce the correct number of overtones of

sufficient power to make your clarinet tone beautiful.

Voice teachers have their students carry the "head" tones down for the same reason. In fact all "tonal" work done in learning to sing is aimed at getting the voice "placed" so that the fundamental tones are reinforced by the overtones.

Flutists who get beautiful tones keep their lips very close together and get their lower tones by directing the "air stream" correctly. When one opens the lips too wide in playing the lower tones, they become *flabby*, *breathy*, and *coarse* because the necessary overtones are not present.

All brass players should play with the feeling that the lips are under about the same control as they are for the upper tones except that the "sen-

(Turn to page 36)

Tests for Band Beginners



There's a lovely, laughing lion on the Lyons, Nebraska, High School band's drum-head. Rhythmic socks on the nose merely make him roar with glee, and everyone is happy to hear the band. Kenneth L. Pace is the director.

By Kenneth L. Pace, Lyons, Nebraska

● AN EVER-PRESENT school music problem is to enlist in our bands and orchestras those pupils who will stay with their jobs throughout their entire school careers. Too many young people have jumped headlong at the business of instrumental music only to find that they had small talent and less vital interest in creating something fine. Perhaps fond parents or other over-indulgent relatives wished Johnny to become an artist performer when he had not the slightest inclination to do anything more artistic than

whistle "Yankee Doodle" without the key signature.

Various methods have no doubt been tried more or less successfully to discover the children of greatest aptitude. Educators test pupils at the outset of other school courses and again after some weeks of study to measure so-called talent and cumulative learning. The results we obtained from testing seventy-eight grade school pupils may be of interest.

On a certain previously arranged

(Turn to page 31)



The combined Urbana and Clinton High School Bands, broadcasting January 23, 1937. These programs were presented each Saturday morning from 9 to 10, over station WILL, University of Illinois, under the direction of Graham T. Overgard.

"Ready, PLAY"

In this story, by Professor Dolch, of the rehearsal broadcasts presented last year by the Urbana High School band under the direction of Graham Overgard, you catch the reactions of a parent with sons in the band.

Continuing this year under the direction of Clarence E. Sawhill, the weekly broadcasts which began on February 4, occur on Friday morning from 8:50 to 9:20. Programs are made up of numbers on the contest lists, along with other worth-while material. At least one ensemble or soloist is included on each program.

Mr. Sawhill feels that this gives the band a definite project on which to work each week. It also helps develop sight reading and acquaints the student with considerable literature.

The Urbana high school sends cards announcing the concerts to schools within a radius of one hundred miles from the radio station WILL. Visitors are always welcome and suggestions from other schools and directors are much appreciated.—EDITOR'S NOTE.

● A HIGH SCHOOL band of over a thousand boys and girls all rehearsing together every Saturday morning. A remarkable feat that results from the most unusual educational broadcast yet thought out. All over Illinois and in the surrounding states, in the high school auditoriums and gymnasiums, the divisions of this great band are gathered to take part in the rehearsal broadcast sponsored by station WILL of the University of Illinois and given by the high school band of Urbana. Every Saturday morning at nine,* the hundreds of boys and girls are in their

A Father Looks in on a Band Rehearsal Broadcast

By Professor E. W. Dolch

Assistant Professor of Education, University of Illinois

places in band rehearsal formation. On their racks are the sheets of music they are to hear and to play. At the signal all play along with the broadcasting band. So when the baton of the conductor in Urbana comes down on the opening beat just as he says the word "play," bands and band groups over hundreds of miles of country strike into the first measure. Here is musical education of an astounding kind. There is a thrill in it that strikes players and spectators, whether these spectators are watching one of the bands or listening in on their own radios. To watch the earnestness, the rapt attention, the eager scanning of the music as the broadcasting director tells how the next measures are to be played, is to see something that is inspiring. Listen in, or better still, see if your own high school band is not rehearsing with the bands everywhere, and go watch them. It will be worth your while.

*The time of this year's broadcasts under Director Sawhill has been changed to Friday mornings at 8:50.

But let us go see the broadcast ourselves. As we approach the high school building, we see two buses draw up. Out of them tumble boys and girls carrying instrument cases. They seem surprisingly little, but they have a full-grown importance and determination. It is a guest band, one of which comes each week fifty or a hundred miles from some small town to play with the broadcasting band. Marching in good order into the gymnasium, they find the Urbana Band already there, warming up. The great room resounds and reverberates with tuning notes of every kind of band instrument. There in front, beside the director's stand, are the radio men getting their instruments ready. In the gallery above are crowds of townspeople and friends from the home town of the guest band. There are also boys and girls who have driven long distances to see and hear, because their own bands will come a week or two later, and they want to see just how this thing goes.

All in place. The director steps on

the rostrum. Silence. On the stand before the director is a continuity most carefully prepared out of the experience of many previous broadcasts. All eyes are on wrist watches. Then the announcer, standing near the director speaks. "Greetings from the Urbana High School Band, Urbana, Illinois." The director raises his baton. Down it comes and the first measures of a march crash into the silence. With spirit and precision of professionals, the high school boys and girls play "Interlochen Bowl," by Goldman. The march ends, and in the acoustically prepared gymnasium there is no echo. The announcer speaks again. "The number you have just heard was the march, 'Interlochen Bowl,' by Edwin Franko Goldman, and dedicated to the National Music Camp, Interlochen, Michigan. This is the 14th of a series of programs sponsored by radio station WILL, University of Illinois, and conducted by Mr. Graham T. Overgard and the Urbana High School Band. The purpose is to assist in the development of high school bands by helping them with rehearsal procedures, methods, and materials. Have your band members meet with their instruments and music where there is a good radio. They may play and rehearse with the Urbana band. It is a lot of fun, and will improve their interest and playing ability. Now I turn the microphone over to Graham T. Overgard for the 14th state-wide band rehearsal. Mr. Overgard."

The director speaks cheerily into the microphone before him.

"Good morning, everybody. Today we are going to rehearse the Choral Melody 'Komm, Süßer Tod' by Johann Sebastian Bach. First see that your

instrument is in tune. Here is your tuning note (The tuning bar sounds.) Tune your instrument. (The note sounds again.) Again. (Tuning note.) Stop. 'Komm, Süßer Tod' should be played in smooth, sustained, organ style. Pay close attention to the slur markings, the phrasing, and intonation. Take a breath at the end of the second measure, again at the end of the fourth measure, and after the hold in the seventh measure. In other words, breathe according to the phrasing. We will try it first. Listen."

The baton rises. A quick look at his band. Down it comes, and the first strains of the piece sound. A



Clarence E. Sawhill

New director of the radio-famous
Urbana High School Band

few measures and the signal for "stop" brings silence. Now into the microphone.

"Now you try it with us. Ready, play." And so the rehearsal begins. The first movement is played and finished. The baton gives the signal to the band before us, the word "stop" gives the signal to the bands elsewhere. Then the director, speaking into the microphone, tells the bandmen scattered far and wide over the state and other states what

things to look for in the next section. The section is played by the band before us. Then the bands listening in are directed to be ready. At the signal bands in many towns take the measures, and on thru the rehearsal.



These 4th, 5th, and 6th grade musicians (below) are working seriously to equal the high school boys and girls. This grade school band takes its turn at broadcasting, too.



The Potomac Township High School Band, at the receiving end of the "Band Rehearsals by Radio." For the past two years they have been rehearsing the programs that are broadcast by the radio band.

Mr. Charles A. Handley, their director, writes, "We have just finished a rehearsal after working with the broadcast. I wish to say that my band members receive a great deal of benefit from observing your band. A person can talk about tone quality and precision, and all the things that go to make good band playing, but if they do not get a chance to see it and hear it themselves they doubt what it is all about."



Brass-Fanfare: Cornets, Trombones, Baritones. Every part must be clean-cut and observe those accents.



Flutes, oboes, and clarinets. This young group from Clinton, Illinois, thoroughly enjoys making music.



Clarinets have four registers. They play the fast runs, sometimes variations, often the melody.



The French Horn, most nearly perfect musical instrument, rich, mellow, sonorous, penetrating tones.

And now it is time for the guest band that got up at four in the morning to come and play. They have been listening with wide open ears and eyes. They are in place right behind the Urbana Band, music and instruments are ready, dry lips are being moistened. And now it is their turn.

The announcer talks into his microphone while the Urbana Band plays softly. "Today we have the Bement Township High School Band with Mr. A. H. Trickey, their director, in the studio as our guest band, and they are now going to play for you. Mr. Trickey will take charge." The visiting director, who has been waiting just beside the rostrum, steps up, announces the number, and glancing proudly over his group of players, brings down his baton, and the boys and girls meet their great moment. When they are through, the combined bands play several numbers for the radio audience.

At every rehearsal broadcast, there comes a moment when the spectators start with surprise. A boy steps on the rostrum and raises a baton. The band is ready, and, following his leadership, goes through a number. It is one of the student conductors. A number of boys, talented musicians all, are given this opportunity to learn the art of band leadership. They work at it most earnestly. You see them give cues for sections and soloists, control with the proper signals the balance of parts, direct the interpretation of the whole. These student conductors are not only a great assistance in the training of the group, but are being given a liberal education both in music and in leadership. More than a dozen others are getting the same valuable training; they are the section leaders and their assistants. They direct rehearsals, help individuals, are responsible for music and for the showing of their sections in the ensemble. Live boys crave responsibility where they can show results. The band gives it to them.

Many times there are as guest conductors some of the most noted band directors of the United States, who, hearing of this project, are glad to stop off and see it. The broadcast of the combined bands in this high school gymnasium has been conducted by such men as Dr. Joseph E. Maddy, President of the Music Educators National Conference, who suggested the idea, Mr. Raymond F. Dvorak, Director of Bands, University of Wisconsin, and other nationally known educators. All of them were quick to say that they were more thrilled at this opportunity than they had often been when before great audiences.

Now let us see what they are playing. One week it is Wagner's "Entry of the Gods into Valhalla," or "Tannhauser." Another week von Weber's Overture, "Oberon." At other times, the works of Rimsky-Korsakow, Chopin, Tschalkowsky, Mozart, Verdi, and the other masters. This is not "amateur's" music and these boys and girls play it with professional tone, precision and spirit. No, they are not playing "brass-band" music. Their pieces are symphonic, and they are attacked with all the musical feeling of a symphony orchestra. This means great things for the musical taste of all the towns tuning in or taking part. Playing good music makes a lover of good music and once a lover of good music, always a lover of it. What great hopes for the musical future of this country.

And these high school bands offer the shortest and surest road to a life-time of fun, playing an instrument for one's own enjoyment or in a social group.

An added service of these broadcasts is that among the numbers played are many that will be used both by large and small bands in the district, state, and national band contests. In this way, every one of the thousands of bands that will prepare for these contests can get suggestions as to interpretation and rendering. The Urbana High School Band and its conductor are well qualified to give this help. Though a school of 822, the smallest competing in

Class A, it competes yearly with schools of 3,000 to 5,000 enrollment and generally comes out in first division. That means enthusiasm, work and musicianship.

If you watch a broadcast rehearsal, either at the broadcasting end or where a band is following the direction by radio, there is one thing to look for that many spectators will miss entirely. They will see the splendid picture of rows and rows of players, and the spirited leadership of the conductor. But instead, let us look at the individual boys and girls. Look at them in the photographs. You will note something that means more to the band director than success in a contest. You will see the character-building that makes band directing so worth while. Look at the boys and girls as they are playing. See the intentness, the determination to get the thing and get it right. Look at the band waiting for the signal. See the quietness and intentness; no fooling; no carelessness and inattention. This is a business, and is a business that is worth while. Every fellow has to do his part. He has to be on the job. He has to hold up his end. And he is going to do it. That's the thing that causes band experience to make over so many boys headed for failure in school, and worse, failure outside.

Consider Jim. When he came to high school he was just about done for, his teachers said, and his parents were almost ready to admit it too. He made trouble for everyone. He resisted control. He thought up every sort of mischief. He had even begun to be known to the police for minor difficulties. No one had the least hold on him, and he was simply going from bad to worse. But when he got to high school he showed some interest in the band. He was given a try at the tuba, and showed at once a fine sense of rhythm. He liked it. Then he was told that the band meant keeping up his lessons, working hard, being there and being on time and being dependable. He rose to the challenge. Within a year he was outstanding in his classes. He was a leader among his fellows, standing for fine work and fine conduct. He is now working at the piano, which he consistently refused to do in spite of parents' urgings before coming to the band. The band appealed to the fine stuff in him, and band training brought it out.

Just as the band disciplines the wild boy, so it brings out the timid and backward one. Sam was one of them. He had the ambition to be a cornet player, but just did not have the physical necessities, although he had the musical ability. He was discouraged and felt himself a failure. But the director suggested that he change to the baritone, and offered a school-owned instrument. The boy hesitantly agreed. The band needed a baritone player, and Sam set out to be that player. He felt that he was needed, as he was. He worked and became an excellent performer. He felt his importance, and he stood up straighter. He became one of the most reliable boys in the band. In this way the band gives each boy what he needs, and the way he needs it. There is a place for everyone. Ask any school principal or superintendent, and he will say that his band is a character builder. Look again at the boys and girls in the pictures, or see them at rehearsal. You'll say it too.

So look now for the announcement elsewhere in connection with this article, that will tell you the dates and time of the rehearsal broadcasts this year and remember the great band of boys and girls listening in on WILL, University of Illinois station, to the Urbana High School Band. If you listen in remember the picture of the two bands, tense and alert, ready to put the music on the air, but picture also, the hundreds of other groups in widely scattered towns and cities, ready to play with them at the word. A great idea for everyone of the boy and girl players, but a stupendous idea for music education in America.



The brass choir adds color, volume, and background. Sustained tones of Bach Chorals are beautiful.



Serious Bobby is in only the fourth grade. Phyllis is following the director very carefully.



The large five octave marimba adds plenty of color. The deep lower tones help accompaniments.



Drums hold great fascination. Can you pass one now without giving it a tap?



Their audience was emotionally electrified when the Proviso Township High School Band presented this colorful setting as a background for the rendition of "Wotan's Farewell." As the curtains opened, the stage was illuminated with blue lights, except for a single pale green light thrown on the background behind the mountains at the left. As the number got under way, the figures of Wotan and the Valkyries were lowered, and later Brunnehilde was lowered and brought into position on the mountain. The garments of Wotan and Brunnehilde were of satin, under colorful flood lighting, and real smoke under red floods created the illusion of the magic fire scene.

How We Redeemed Our Band to VOLUNTARY Motivation

● TEN YEARS AGO, when I came to my present position, our band was to maneuver one day for a 1:30 football game. At 2:30 about half of the band had arrived. We didn't maneuver that day.

Two weeks later General Pershing was passing through Maywood, and a memorial was being dedicated to heroes of the World War. Once again about half the band appeared for the ceremony. The third (and last) time that this was to occur, we were giving a concert and my first-chair clarinetist found it inconvenient to get there. I decided then that it was time to teach something about motivation.

We began to preach loyalty and teamwork. When such teachings were slow to take root, I wrote for advice to most of the bandsmen who were then well known, and I shall never forget the generous and thoughtful responses that these men gave to a

By J. I. Tallmadge

Director of Music, Proviso High School, Maywood, Ill.

In this article, the author reveals a new psychology in band motivation, and explains in detail how and what he has accomplished by its application. His concerts are unique in the school music of this country for their remarkable scenic effects, creating "such correlations of music and of art as to bring to life in the imagination the great legends and stories which we present in music."

young and inexperienced band director. They suggested medals, letters, graphs, compulsions, expulsions, and propulsions of all kinds. They certainly gave me some ideas on the technique of motivation.

Today, ten years later, I am thinking of writing to these men again and asking them if they know how to "de-

motivate" a band. We are fast reaching the point where, unless something is done about it, neither the band, the director, nor the parents are going to get any sleep or do any other work.

I often think of the time when we were rehearsing our usual marches and with great trepidation, I suggested that we play Saint-Saens' "Marche

Don't miss reading this absorbing story of Proviso's spectacular concerts.

Heroique." We spent fifteen minutes on this work and then my star tuba player said: "Aw, let's play something." So we went back and played "Showboy," thus completely gratifying the emotional needs of our thrilling band.

Only a few years later, another tuba player, whose heart and soul were with

After watching the constantly repeated successes of some of the great organizations throughout the country, I am convinced that there is one motivating power greater than all others, and that this is,—tradition. In an organization where, for a period of years, achievement has been taken for granted, no individual dares incur the

instrument. Give a band a fine sax quartet, and for several years there are likely to be other fine players in the sax section. The question then is: *How shall we start this tradition of success?*

Here again, I believe that there is one power greater than any other single influence. This is *public interest*. During our early years the band played one joint concert a year in conjunction with the chorus and orchestra. All school events used string or vocal music exclusively, and the band was looked upon as a noisy child not to be associated with the dignified music of these other organizations.

Under these conditions, the members of the band naturally felt little reason for improving their work. They assumed no responsibility because they were given none. And then came a new policy. We asked every boy and girl in band whose parents belonged to a lodge or a large club to get us an opportunity to play for that organization. The result was a series of eight or ten programs given for all sorts of events. We dedicated a bank building, entertained at a picnic, performed at lodges and in grade school auditoriums. The results were surprising. Good players began to appear. As soon as a boy became able to handle his own part well, it was made a matter of pride for him to do all that he could for his associates. It wasn't long, before every weak player in a section was a reflection on the ability of the section leader. This policy, with



For "Phaeton," this chariot of the sun was created. It was tinselled with powdered glass and was hung before a drapery of stars which the proper lighting gave striking effect as the curtains opened upon an otherwise dark stage.

the band, had decided that no matter what else happened we were going to play a certain number on a program a week later. At an afterschool rehearsal, a cornetist got up to go home. The tuba player told him to sit down. He refused. The tuba player (weight 210) sat him down with considerable violence. It is the irony of fate that that day the superintendent had brought guests to see the band. I am quite certain that the guests saw the disturbance, but I am equally certain that they did not see what lay behind it.

It was the first physical sign of emotional revolution in the band. Today, if I fail to call outside rehearsals in preparation for a concert, the band comes to me and wants to know why. It is little short of a demand when they ask why. That first year program featured "Mighty Lak a Rose." Today when I try to get the band to play "Mighty Lak a Rose" for an encore, they say, "Aw, let's play something," and so we use "Finlandia," "Headlines," and "My Hero" for encores.

The story of this change in attitude of the players has been a long one but perhaps a summary of its high lights will be of value to other bands who face the same problems that our organization has faced.

disfavor of his associates by failing to carry on the work of his predecessors.

In an organization where there are brilliant cornetists, the tendency is for other brilliant cornetists to follow them. The same is true of every other

Here, you see an authentic reproduction used for the Coronation scene for "Boris Godounoff." Flanking the curtain are crosses designed from photographs of those used at the time of the actual Coronation. Most of the inspiring beauty of these special settings is lost in black-and-white reproduction, as the brilliant coloring and appropriate lighting effects are supremely important effects, not here reproduced.



all of its ramifications, is the backbone on which our present organization rests.

Once the policy of playing repeatedly in public was established, we had no difficulty in securing engagements. As soon as our section leaders were of sufficient caliber to inspire the rest of the section and were able to assume responsibility for the development of the members of their section, we had a machine which must inevitably grow more and more proficient. It is still the policy of the organization to expect the section leader to coach, or use any moral influence which he sees fit, to improve the playing of those in his group. We encourage our section leaders to give private lessons to other members of the band, and we expect every section leader to study with some first-class teacher so that his own teaching will bear the weight of authority.

The success of frequent public performances led us into an experiment which has proved a very genuine success. Four years ago, in addition to our annual concert, we gave one Sunday afternoon program playing good music exclusively. The results were so gratifying that the following year we gave two such concerts; then three; and finally four. On each of these programs, we played the finest literature available for band, with popular classics for encores. It is interesting to note that not only the band but the community has developed immeasurably in its appreciation of music during these growing years. The "Polka and Fugue" will draw as great applause today as did the less "high-brow" numbers a few years ago.

Of course, in addition to all of these concerts, we have done our contest work. So far, we have been able to win always a first division rating in our state and to send a large delegation of soloists and ensembles through the national contest with first and second group ratings. We have not reduced the number of parades nor football appearances but have vastly increased the complexity of the maneuvers and the number of marches played for outdoor work, and our soloists play hundreds of engagements each year. All this because we seem to have found in tradition and public appearances, a solution to the problem of motivation.

There is no longer a question in our minds as to the value of the Sunday concert. We feel, as does the administration of the school, that such concerts give to the players and to the community something very worthwhile which could not otherwise exist.

During the last three years, we have adopted the policy of using scenic ef-

fects on at least one of these programs. The first venture in this direction was simple but effective. Pillars two and one-half feet in diameter were made of white crepe paper stretched between hoops and pulled taut between the stage loft and weights on the floor. Shining up into them were large floodlights, each equipped with color screens. No words can describe the effect of color and light used in this way. It is possible, when the floodlights are fully illuminated, to have no other light on the stage and yet see perfectly. The changing of colors at appropriate times markedly enhances the emotional effect of dramatic numbers.

The second year we used color effects on "Phaeton." The Chariot of the Sun was created for us by a fine artist, the father of one of our band girls. It was painted on beaverboard and trimmed with powdered glass tinsel. For this particular concert we hung a drapery of stars before the chariot and opened the curtain on a stage which was dark except for the light reflected by the tinsel stars. Near the beginning of the number, this curtain was slowly raised to reveal the chariot, on which colored lights played in appropriate order. The effect on the audience was sufficiently electrifying so that we have had constant requests for its repetition.

The next venture was with "Boris Godounoff." Two of our boys are Russian. One of them had in his possession an ancient Russian stamp and from it we found the pattern for the imperial insignia of czarist Russia. Band members of the art classes, under the direction of our Russian drummer, created a great emblem, 10 feet across and 14 feet high which hung at the back of the stage. On either side of the curtain was a cross designed by one of our architect parents from a picture of those used at the time of the actual coronation of "Boris Godounoff." Again for this number, the stage was opened entirely dark except for amber spotlights on the crosses and four red floodlights shining directly up on the tapestry. (When the insurance appraiser went over the school equipment, he valued this emblem at \$175. It cost us \$12 for cloth and paint.) The audience was prepared for both the music and the scenery by a description of the historic background on which the opera was written.

Most recent and most spectacular of all of our scenic effects was the presentation on the first concert this season of "Wotan's Farewell." It is almost unwise to use a photograph to illustrate this type of scenery, because

it lacks the glory of color. The stage was opened with blue lights throughout except for a pale green light thrown on the background behind the mountain to the left. Photoflood bulbs were used for lightning effects. Early in the work, the figures of Wotan and the Valkyries (upper right of picture) were lowered. The figure of Brunnehilde was lowered last and brought into position on the mountain side. The garments for Wotan and Brunnehilde were satin, and on each of them colored floodlights were played. Real smoke in front of the red floodlights created the illusion for the magic fire scene.

You are going to ask: "But is this music, or is this art? Is it necessary to give so much time and thought to scenic effects when we are after all only bandmen?"

The answer is emphatically, "Yes." After the presentation of the "Wotan's Farewell" concert, our superintendent said, "That is one of the finest things I've seen in this school. I believe that every concert should include some such work as that."

The justifications for all of this work are many. First of all, the students of the band feel that they have actually lived for a moment among the gods. Wotan and his devoted Brunnehilde are very real to them. I am convinced that though they should become the greatest artists in the land and should play in an opera orchestra, the legend of the Valkyries would never be more vital to them than it was at that concert. I believe that it is our duty to our bands and to our community to create such correlations of music and of art as to bring to life in the imagination, the great legends and stories which we present in music.

And now to return to the original subject of this discussion,—motivation. The day after one concert ends, instead of having that "let-down" feeling that used to follow a siege of hard work, these young players are spurred on by the knowledge that they must give another program in a month and that on it must be as many new numbers as they can master, and that they must be so well done that the audience, as well as the band, will be emotionally enriched. No student dares to fail in the preparation of his music because he knows that for a period of years every concert has been a success and that if he slips, he will carry the responsibility for failure.

We have tried all sorts of rewards and punishments. We have given medals and pins. We've dropped players from band. We have pleaded and coerced. But none of these approach in power the influence of *tradition* and *public approval*.

How to Teach a Band to MARCH

In this article, a veritable textbook and teacher's manual of band marching, L. Bruce Jones of Little Rock, Arkansas, describes the entire process of development, from the rookie squad to the finished performance on the football field.

● IT IS UNDOUBTEDLY true that bands marching at football games have become a great factor in the entertainment and pleasure of the crowds, second only in importance to the game itself. This is our great opportunity to get the band before the public, and the occasion on which the average person most appreciates band music. Any director who fails to put his band on the football field is neglecting his best chance to sell the band to the school and the community.

In the training of an efficient marching band, as in any other undertaking, much time and labor can be saved by carefully-laid plans and advance preparation. A few specific suggestions along these lines may be helpful.

Every director, if he is to succeed, must not only carry on the present activities of his band, but must also constantly groom his players for next year's work. Therefore he should know before the close of school in the spring just what players and of what instruments will constitute his marching band next fall. Not later than six to eight weeks before the close of school, next fall's marching band should be put on paper in marching line-up. It is most important to include in the group fifteen to twenty more players than will actually be used in the marching band. This forms an adequate substitute squad, and takes care of replacements of those members who are not willing to co-operate, or for any other reason are found to be inefficient. Even if your band is small,

I emphatically recommend a substitute squad.

Officers' School

The officers of the existing marching band choose the officers who will serve next fall, and these officers should meet regularly until the close of school in an officers' school of instruction, personally conducted by the director. It is upon these boys that the director depends for drilling in the fundamentals of marching; and for what is even more important, the establishment of the proper spirit of co-operation; the awakening of pride in the organization; conveying the ideals of the group. These student officers are the director's personal contact with each individual boy, and their proper training cannot be overemphasized.

In addition to choosing the personnel and training the officers of the marching band, it is also essential that the director choose at least a portion of the musical program to be used. You may select three good parade marches, one of which should be the "fight" song of the school; parts to these numbers may be distributed to the members of the future band and memorized during the summer. This greatly facilitates work at the opening of school when the band must appear as a marching, playing unit by the second week of school; it also gives an acceptable basis for tryouts for positions in the marching band. Members of the prospective band should be notified of their appointment to the marching band; instructed to memorize

the selected marches; informed when tryouts will be held; and given specific directions as to when and where to report for equipment and first drill.

After several years of putting new bands on the field after one to two weeks' drill, I am convinced that the marching band should be called to receive equipment at least one week before the opening of school, and that during that week, regular daily drills should be held, during which every minute of time should be spent on the fundamentals of marching.

When the First Bell Rings

Now let us check upon a picture of the marching band on the opening day of school under this plan of advance preparation. Here is what we have: (1) The band is completely equipped with instruments, march folios, and uniforms. (2) Every player has memorized his part to three marches (If he hasn't, he is replaced from the substitute squad.) (3) The band has had one week's intensive drill on the fundamentals of marching under the director with the assistance of the previously trained student officers. You have, then, a sound foundation on which to build your superstructure of "stunts." Formations are not difficult for a group of bandmen who already know thoroughly the fundamentals of marching, and who can play at least three marches well enough that they give their attention to what they are doing rather than to the printed music. To this foundation, the director can add more

music and an unlimited variety of stunts.

Responsibility of Officers

Student officers organized along military lines and properly trained do more than all else to establish the "esprit de corps" of the marching band and to build it into an efficient unit. Our band is organized under the following plan: Each two ranks form a squad, each of which is under the direction and personal charge of a sergeant; the sergeant drills his squad separately in the fundamentals, and checks each member's equipment, attendance, and abilities on a mimeographed form which originated in our department, a copy of which you may have for the asking. The top sergeant is in charge of the sergeants, checks the actual performance of their duties; and keeps a record for each, using the same checking form. The lieutenants are the drum majors, the senior drum major being designated as first lieutenant, the junior as second lieutenant. Drum majors are concerned with adding polish and precision to the performance of the band as a whole; individual and squad conduct and marching ability are entirely the responsibility of the sergeants. The captain is the head of the organization of student officers, and his duties are those of a student executive. He does all in his power to instill good spirit and loyalty in members of the band; he helps work out any problems of officers and men; hears complaints and settles disputes. Needless to say, the captain works always in closest cooperation with the director. Speaking strictly from the director's point of view, and aside from the usual benefits of student government, this organization of student officers is an indispensable aid to the success of the marching band. It enables the director to multiply himself many times, and thus do much which he, personally, could never accomplish. The student officers form a personal contact impossible between the director and each member of the band; they take care of routine checking of discipline and equipment on trips; they can give personal attention to correcting difficulties, e.g., the sergeant can, if necessary, drill each member of his squad individually to "about face," until each does it perfectly; could any director drill individually each of the eighty to one hundred and twenty members of the band in each separate marching fundamental?

The work of student officers is motivated, though I must add motiva-

tion is not needed, by a regular military insignia worn on the uniform to designate rank. Awards are offered for the best-drilled cadet, decided on the basis of the sergeants' records; and for the best-drilled sergeant on the basis of the top sergeant's records. An award is also given for the best-drilled squad, chosen by a group of United States Army officers at a dress parade.

Two Types of Programs

In watching marching demonstrations at contests and games, I have noted two types of programs, and so far I have found no band combining them to any extent, although I think this might be done very successfully. The first might be designated as the figuration type of marching, and presents a more or less involved series of maneuvers executed in quick succession. The second, or formation type of program uses only such maneuvers as are necessary to get the band on and off the field; its entertainment consists in presenting letter, word, or picture formations. Since I have concentrated almost entirely on this type, I shall confine my discussion to suggestions on presenting various kinds of formations.

One of the greatest blessings in the use of the formations is that it does not take as much of the whole band's time to drill them as it does to perfect the intricate figuration maneuvers. However, it does take the time of someone,—the director, of course,—to work out new ideas that will have a universal appeal that will get immediate audience response. To be effective, formations must be well-executed, but they do not depend for their appeal entirely on perfection of execution. It is, after all, the "point" of the thing which puts the stunt across. An effective idea, added to perfection of performance, constitutes the superiority of formations over figuration marching.

Preparing a Formation

The actual procedure for preparing a formation starts with the acquiring of a suitable idea. Draw the word or picture to be presented on a sheet of paper which is marked with yard lines as a football field. Determine the position the band is in just prior to going into the formation; place the band on the paper in formation, using rank letters and file numbers (A1, B4, F2, etc.) to designate each individual's position. Let as many as possible stand fast, and move each man the shortest possi-

ble distance. No definite number of paces is given for moving in or out of the formation; this can and should be estimated by the director to determine the music cues, but is not included in the students' instructions. Each bandsman is given a mimeographed copy of the formation, showing each player's position. He notes the position he is to take with reference to yard lines and the center of the field, and when the signal is given he goes to that spot. If a picture is being formed, he moves as quickly as possible by the shortest possible route, independent of all other boys. When going into block letters the movement is not as individuals, but by squads, ranks, or in two's and three's; all boys who are going in approximately the same direction move together and always straight, or on the oblique. Music is carefully marked, and the special cuts, repeats, and modulations rehearsed. A sheet of instructions is mimeographed, and a copy given each player, which lists every movement of the band from start to finish, with notations of exactly what music is to be played.

Block Letters and Script

The size, age, and experience of the band determine to a large extent just what kind of formations you will present. The simplest form is the initial letter, which may stand still, may be animated; or may move across the field. A further step is to frame the letter, using a simple square, a shield, a football, horse-shoe, or any other outline which may suggest itself. Initials may be expanded to monograms of two or three letters, which may also be framed. Words may next be attempted, and presented in one of several ways: the word may be formed from the halted band on center field; it may appear in a more flashy manner from the band on the march; or may be formed one letter at a time on the ten-yard line and move down the field with about seven and a half yard intervals between letters, breaking as they were formed on the opposite ten-yard line. Small bands, which do not have enough men to spell entire words, may form the first letter on, say, the fifteen-yard line, break to band formation, then form another on the twenty-five-yard line, and repeat until the entire word has been spelled. The length of the interval between letters depends upon the length of the word; the length of the pace must be adjusted to the interval allowed. As each letter is formed, the band may halt for a definite time (one drum cadence,

or eight bars of music); or the letter may continue forward for a given number of yards before breaking to band formation. Script writing is a welcome change from block letters, and very effective. An interesting presentation is to show it being "written;" halt the band center field; the drum major with baton held high walks through the band directly in line of letters to be formed, and as he passes, the letters form behind him as a line of writing follows the lead of a pencil. You may "erase" the word by sending the drum major back through the letters at a fast pace, the letters breaking to band formation as he passes.

Interesting Pictures

The third development of formations is pictures; outlines of familiar objects may be pictured most effectively by the band, and are of even greater interest than words and letters. Here the formation type of marching horrors from the figuration type such things as the star, cart wheel, and telescope. However, I like to use pictures that convey an idea definitely associated with the occasion; this may mean a picture of the home or opposing team's mascot, such as the Little Rock tiger, or the Texas longhorn. It may be a picture of an object associated with the name of the visitor's school in a somewhat indirect manner, such as the telephone which we dialed and rang so the band might say "Hello, Central" for the entertainment of Oklahoma City Central High school; or the human rocket which exploded for the Little Rock Catholic High school "Rockets." It may be a picture of an object associated with the visitors' town, such as the pottery water jug we made in honor of Camden's pottery industry. It may be suggested by the time of year, as a jack-o'-lantern for Halloween, or with an occasion, as an Armistice Day picture of a cannon shooting human balls which exploded to form "November 11, 1918." The possibilities are endless, and anything can be used so long as the audience can see the point instantly. During the early days of the N.R.A., our representation of the blue eagle insignia was enthusiastically received. You see you don't have to confine yourself strictly to the football game. Have one traditional formation presented at each game, then branch out for other ideas.

Frequently we combine word and picture formations and achieve greater interest than either arouses alone. Using as a basis the famous slogan of Hot Springs "We bathe the

world," we used this combination between halves of the game this year: The band formed the letters "H. S.," broke to "Bathe 'em," and broke that to a picture of a bathtub. The tub got the most applause, of course, but the preceding words were necessary, and the tub simply the climax.

Choosing Formation Music

Music to accompany formations must be selected to fit so effectively as to give added point and flavor. One of our most appreciated stunts depended for its "punch" to a very large degree, upon the music used. Forming a picture of the Pine Bluff zebra, the band played a few bars from Ferde Grofe's "On the Trail" in a tranquil style, to convey the idea of the zebra peacefully grazing. The music changed to "The Old Gray Mare Ain't What She Used to Be," and returned to "On the Trail" which was broken into abruptly by "Tiger Rag" with the basses roaring. Without a pause it returned to "On the Trail" with the excited donkey bray and the theme at a rapid tempo. The zebra started running away, and broke across the field to a picture of the Little Rock tiger while the music changed back to "Tiger Rag," and went into the football song. Only a few bars (eight to twelve) of the thematic music are played, just enough to convey the idea.

There are a number of extra things you can use to dress up a formation. Nearly any outline can be marked with confetti, and if the stands are low, this is advisable. You can work out your own color schemes if you make the confetti. Small flags, about twelve inches square, may be attached, top and bottom, to dowel pins and carried rolled; standing in band formation, these flags are, at a signal, held in front of each boy's face, and the lower stick dropped to unroll the cloth. The flags are used in two colors, so arranged that one color forms the background, while the other makes the letter or picture you wish to present. Covers may be used on bass bells, and on one side of the bass drum. You may use letters on these covers or you can add to the effectiveness of many pictures by painting eyes, teeth, etc., on them. In our tiger formation, teeth are painted on four covers, eyes on two others. The picture of the opposing team's mascot may be painted on cardboard by the school art department and taped to one side of the bass drum.

Stunts in the Dark

Night football makes possible a series of new effects if you can get

permission to turn out the field lights. Neon, phosphorescent paint, flashlights, and flares can be used effectively. One way to use the flashlights is to stand in band formation, and when lights are turned out, move under cover of darkness to the name of the team. Each boy is equipped with a flashlight, and the letters may flash on one at a time, then off, and all on together. By placing the flashlights on the ground pointed toward the stands, the band may play the alma mater song, with the director using a flashlight for a baton. I have investigated the possibility of using neon for the drum major's baton, as a band on hats, on the drums, etc., and it is not as impractical as you might think. However, it is expensive, and its use would require such an immense amount of time, thought, and careful planning, that we have not yet used it.

With the field lights left on, you may use reflectors in the band hats. These reflectors are made by covering cardboard cut to fit the inside of the hat, with tin foil and then with Cellophane. When held at the same angle as the lights, they reflect into the eyes of anyone in sight, since the light striking from many angles is reflected in many directions and not in a single direction as with sunlight. Other ideas for use under lights, and without lights, will readily occur to you.

Balloon Ascension! Reward!

One of the most spectacular stunts is the use of hydrogen-filled balloons which may be used in many ways. One of the most effective is to pull up a large sign which may carry any legend or picture you fancy. The band enters the field literally covered by a roof of balloons, in the school colors if you wish, floating about three feet above the heads of the boys. These are attached by strings of different lengths to the sign which is carried in the middle of the band, rolled. At a signal, all strings are released and the balloons carry the sign upward. On a favorable day, it will soon clear the stadium and be carried away. To add interest, a previously prepared story of the stunt appearing in the afternoon newspaper offers a small reward to the person who returns the sign. This stunt creates a great deal of interest, but requires careful calculation of the lifting power of the hydrogen, and of the weight of the sign, even including the tacks and paint used in its preparation, and the strings attaching it to the balloons. You need some good luck, too, since the stunt can be used only on a clear, quiet day.

Solving Instrumental Problems of the Rural School

By Melvin L. Brobst

Lynn Township, Lehigh County, Allentown, Pennsylvania

● "WE'LL HAVE an orchestra for Commencement, I'm sure," I predicted.

The school director laughed and rubbed his chin. Perplexed, I wondered whether I had taken too much for granted.

It was my first year of teaching, and if I couldn't have at least a small orchestra, the other work would seem drab and dreary.

There are eleven one-room rural schools in our district and four two-room buildings. The distance between schools is from three to five miles. Music was new for the schools, and many teachers and patrons were viewing the musical future in them as doubtful.

It would be hard work, with long hours and infinitely little time for my own musical advancement.

During the lunch hour and with a period after school, an opportunity was provided for each child to take a short private lesson on an instrument. Only a few children responded to this plan, and we were relieved, for it was to be an experiment in the instrumental field, at least it would be for us.

By Christmas time the best of these players were asked to report at a schoolhouse one evening for a rehearsal in ensemble playing. At that time we played a few of the numbers they had been preparing for this meeting.

When one realizes that perhaps one school might have two players, another six, and another only one, it is easily understood that this experience was absolutely necessary if any ensemble training was to be obtained.

After that first Christmas, and we had played for one of the school's Christmas programs, we were ready for regular weekly rehearsals. Each youngster furnished his own instrument, stand, and bought his own music. There were no objections on the part of the pupils or their parents.

During that first year our instrumentation consisted of 4 first violins, 4 seconds, 2 trumpets, 2 clarinets, 1 trombone, and drums. Our orchestra was born.

So much for organization. Much has been said of the advisability of an instrumental program in the rural school. While it is true there is no tie-up with a good private teacher because of isolation, nevertheless, since

it is fast becoming a law that all children graduating from a rural school must go to high school, their continuance of instrumental participation is assured in the high school if they choose to do so. However, if their education ceases with the completion of the eighth grade, then a future in instrumental music for them is at a premium unless they continue to practice

individually, coming to you for assistance from time to time, as they do in our district. I even allow those graduates to continue membership in our orchestra as long as the desire exists.

Another criticism for instrumental instruction in a rural school is that rural people love to make music on an instrument which furnishes its own accompaniment, such as the piano, accordion, reed organ, xylophone, harmonica, guitar, and the other plectrum instruments. Of the single-toned instruments, perhaps the violin attracts more aspirants.

But the most gratifying stimulus one receives in working with rural folk is their generous support. Week after

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Teaching the Physics of Sound

By R. Roy Coats

Director of Music, Brownsville, Tennessee

● THE MECHANICAL theory of sound is so complicated and intricate that to try to communicate many phases of it to a high school student would be nearly a complete loss of time, and to try to teach such to those in the grammar school would be foolish. However, certain modified phases of the physics of sound should be taught in such a manner as to leave out all mechanical workings that confuse and bewilder the student and teach only the basic facts that will contribute to the betterment of his appreciation of music.

The radio has given us a distinctive new form of sound transmission. The question "If sound waves travel through the air at only 1092 feet a second, why is it that in a split second we hear a speaker who is on the other side of the world?" is answered by the fact that sound travels by two distinct modes: longitudinal waves through air or through some medium as transmission lines, etc., and electrical waves which have the speed of light (186,000 miles per second).

Electrical waves are still in a highly experimental stage, and one can offer a rational guess only as to what the near future will bring in electrical sound wave transmission. From the telegraph to the telephone to the phonograph to the radio within a few years leaves us in our next jump high in the air and wondering where we will light for our next great sound invention.

What is more, because of the radio bringing the very best of music to our homes with little cost, it is highly important that educators realize the im-

portance of teaching music in our grammar and high schools. America has been very slow in giving music its proper place in our schools, but the progress that it has made since radio was born is highly indicative of the fact that music is fast making its place,—and a permanent one,—in our educational system.

Why is one voice unlike another? Why do I sing bass and someone else soprano? Why is it that one person has a rich, melodious voice and another a thin, screechy, or nasal rasp? Questions like these are everyday occurrences in our schools, and one of the very first things that should be taught after a child reaches high school should be the quality or timbre of tone. Quality cannot be taught without a thorough understanding of its fundamental principle, overtones, or extra tones. The basic or fundamental tone in almost every instance is that of the tone which is most distinctly heard. The quality or timbre lies in the number of overtones such as give tone color to the fundamental tone. Overtones, as the name implies, are those that are heard above the fundamental. The first overtone is the octave above, the next a fifth above that, and then the second octave. Next above come in succession the third, fifth, minor seventh, eighth, and then by half tones until the thirteenth tone is reached. Our ears can barely, if ever, hear above that tone in the timbre or coloring of the fundamental. The absence of the high partials or overtone produces a colorless basic tone sound which seems much like a guttural growl. The absence of the lower tones, and especially the

(Turn to page 34)

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News and Comments

Remember Captain Gish?

Captain A. R. Gish, director of the Austin High School band, Chicago, who for many years has held company with the top notchers in the national contests, believes that he has, this year, one of the finest bands he has ever directed. Certainly it cannot be denied that the 16th Semi Annual concert of the Austin band held on Friday, January 14, was a definite credit to the director as well as to the band and the school. We congratulate Captain Gish on the fine work he is doing at Austin.

Perhaps you would like to look over the program and see the kind of music Austin is performing this year. Here it is:

Part One: March "Capitol City," *Stalgers*; Overture "The Force of Destiny," *Verdi*; Cornet trio "Flirtations," *Clarke*; Mardi Gras from "Mississippi Suite," *Grofe*; Sousaphone Solo "Barbarossa," *Barnhouse*; Soliloquy (A Musical Thought), *Bloom*; Russian Sailors' Dance from "The Red Poppy," *GHere*. Part Two: March "Port Conway," *Richards*; Serenade "A Night in June," *King*; March "Westmoreland," *Richards*; Soldiers' Chorus from "Faust," *Gounod*. Part Three: March "Sons of the Desert," *Cline*; Overture "Beatrice and Benedict," *Berlios*; Harp solo "Mazurka," *Schueker*; Selection "Strains from Erin," *Cailliet*; Flute duet "Concerto for Two Flutes," *Kuhlas*; Popular Novelty "Star Dust," *Carmichael*; Finale "Symphony in F Minor No. 4," *Tchaikowsky*.

O. M. T. A. to Meet at Cincinnati

March 9, 10, and 11, are the dates set for the Ohio Music Teachers' association convention in Cincinnati, Ohio. From all indications it is expected that this convention will be the largest ever held by the association. C. Hugo Grimm of the Cincinnati conservatory is president of the association and Harm Harms of Capital university, Columbus, is executive secretary.

Your Violin Answerer

String players will be thrilled to hear that beginning with the March issue there will appear a regular feature in *The SCHOOL MUSICIAN* purporting to answer questions and give its advice on string playing and violins. The department will be conducted by Isador Berger, noted artist,

teacher, and coach, and an authority on old violins.

It is of interest that the violin which Mr. Berger holds in the accompanying picture is a genuine Antonius Stradivarius made in Cremona in 1710, when the master was sixty-six years old.

"It was purchased from the John Wanamaker collection," writes Mr.



Isador Berger

He will answer your violin questions in future issues of this magazine.

Berger, "when I held the position as concertmaster with the Chicago Civic Opera company. The instrument is known as the 'Dancila Strad,' for the reason that it was once the property of Charles Dancila, composer and professor of violin at the Musical conservatory in Paris, France. Its present owner, however, is Nathan Milstein, famous Russian concert violinist, now on tour in this country."

So if you are having difficulty with your violin technique, or if you have questions to ask about violins, address Mr. Berger, Auditorium Building, Chicago, and look for your answer in the next issue of *The SCHOOL MUSICIAN*.

Technicolor Music

A New York concern styled Symprovised Music, Inc., is embarking in the business of publishing standard music with all flatted notes printed in red. This is something entirely new on the market, and it is not for

us to say whether or not you are going to like the new mode. But the experiment is definitely news, and you have it.

New York Festival

Changing the dates originally announced, the Western New York Music festival established the dates as from April 4 to 8 inclusive. This, the thirteenth annual festival, will be held in Fredonia, New York.

The contest will be for all groups, including band, orchestra, solo, ensemble, and choral. Adjudicators announced are: Glenn C. Bainum, director of bands, Northwestern university, for bands; Amos G. Wesler, director, John Adams High School orchestra, Cleveland, Ohio, for orchestras; and George Howerton, director of music, Hiram, Ohio, college, for choruses. Francis H. Diers is contest director.

Did Disney Start This?

Fiddlers, it may give you an inferiority complex to know that rats and mice, too, go for stringed instruments. Recently a group of these rodents invaded a music store in Newton, New Jersey, and, well, let B. A. Morris tell you.

"After plucking the higher strings with their teeth, and playing in the G and D keys, the strings separated and stopped their sub-cellar tones. The next evening the zoom-zoom rats returned to the ponderous instrument, and after plucking the other two strings with their needle pointed teeth, those strings separated and the massive instrument was as inanimate as an empty pig sty."

Black Hills Musician

A graduate engineer, Charles W. Mueller finds little time for interests outside of music and the Hot Springs, South Dakota, high school, but enjoys mathematics and mechanics. Since there is no music store in the town, he does all the musical repair work that he is able to do; plays violin, cornet, or clarinet in an orchestra composed of people who enjoy playing finer music for the pleasure they derive from it.

From the time he was nine years old he has been playing a horn of some kind, as his father was the local bandmaster and directed bands as a hobby since 1890. Mr. Mueller is a member of the local Kiwanis club and



Mr. Mueller



Look at this picture 5 minutes. Then turn to page 47 and score your observance.

You stopped, you looked, you listened. Who could pass this interesting picture of the Noblesville, Indiana, School band, organized a little over a year ago under the direction of Walter R. Elliott? They have made wonderful progress since the 300 applications for membership were filed and 175 students selected for instrumental instruction. The picture, above, is so rich in human interest that it offers you an unusual opportunity to test yourself in the art of observation. Study the picture carefully for five minutes (now be fair). Then turn to page 47 and see how many questions you can answer, without referring back to the picture. Give yourself ten points for each question correctly answered. It's great fun. Try it.

directs a small orchestra for his church. He enjoys fishing, hunting, golf, and tennis; and the Black Hills in South Dakota provide an excellent outlet for these sports.

Nebraska Holds Clinic

One hundred and twenty students from five Nebraska towns participated in the band clinic held on January 22 at the Nebraska School of Agriculture in Curtis. Directors of the clinic were Leo Kelly, McCook; Val Hill, Alliance; S. W. Alstadt, Holdrege; and Gene Ellsworth, Curtis.

Detroit Clinic

This issue of The SCHOOL MUSICIAN should reach you just in time to remind you of the band and instru-

mental music teachers' clinic which will be held at Wayne university in Detroit on February 17, 18, and 19. The university band, as you know, is under the direction of Graham Overgard who will be assisted in the operation of this clinic by A. R. McAllister and son Forrest.

The program will include demonstrations on woodwinds, French horn, and so forth; and the program before us is a comprehensive one.

The clinic, which is sponsored by Wayne university and the Detroit Public schools, will, according to Mr. Overgard, "follow the pattern set by the National School Band and Orchestra associations which has proved so successful at national and regional undertakings." It is planned to make the clinic an annual event as part of the teachers' training program.

Trouper

When C. H. Leeds is not directing the McLean, Texas, high school band or teaching mathematics, he is reading books on philosophy and psychology.

Beginning the study of cornet when he was eight years old, he played in the Rockford, Illinois, high school band. After graduation he toured with a tent show and also with a circus. At the University of Illinois Mr. Leeds played baritone and trombone under A. A.



Mr. Leeds

CANDIDLY SPEAKING



Simon Puts High School Soloists on the Air

Orchids to Dr. Frank Simon, director of the famous ARMCO band, for his courage and success in introducing school band musicians, consistently, on his national broadcasts. The candid camera clicker caught an interesting rehearsal shot here as the Doctor took the band through a reading of a number featuring Marjorie D'Vore in a saxophone solo. Miss D'Vore is an erstwhile solo winner and senior member of the Senn High School band. This was Marjorie's first appearance with a professional organization, and according to Dr. Simon "She played like an artist, with the ease and assurance of a veteran." A more charming picture of her appeared on the cover of the September, 1936, issue of *The SCHOOL MUSICIAN*.



Gold Medals Presented to ARMCO Soloists

And, in addition to the thrilling ecstasy of playing a solo on a national radio hookup with the world's finest radio band, Dr. Simon presents each soloist with one of these beautiful gold medals. Most school musicians of the national solo content caliber have medals galore, but very few will be able to dazzle the eyes of their grandchildren with one of these.

Harding in the concert band; received his A.B. there and his M.A. at the University of Texas, majoring not in music but in philosophy and education. He studied instrumental music during summers at numerous colleges, intending to do academic teaching in college but entered into the public school instrumental music field.

Recommended Cuts for Strauss Horn Solo Contest

From Story City, Iowa, Director H. P. Stearns to be exact, comes a letter of inquiry for recommended cuts in the Richard Strauss Concerto for French Horn, Opus 11, on the list for the solo contest.

Robert Yapp, first hornist of the University of Illinois concert band and National Solo Champion from Urbana for several years, gives the answer, to wit:

"Cuts for the Strauss Horn Concerto, Opus 11, for contest work, I would suggest are these:

"First: I would start at the beginning, playing it as it is written until I approached the piano solo just before the 3/8 time. The last note for the horn is 'F' and has 'Tutti' written over it in my part. The horn should then wait (rest) four measures and skip to the 6/8 Tempo I on the last page of the horn part, playing there on until the end.

"The rest of four measures between the first part of solo and the last part, must be filled with piano music, and when I played it, my accompanist played the four and one-fourth measures just preceding the 6/8 Tempo I or last movement. This gives one a little time to catch his breath before playing the finale. It also fits in quite well, to make a smooth cut.

"I might add that it is possible to cut out parts of the piano part or most of the piano solo just following the introduction. This eliminates a very difficult piano part and also saves some time; for the solo limit on time is six minutes, is it not?

"These cuts that I have suggested are by no means the only ones that can be made. They do, however, give a very brilliant solo, and if one has a very strong lip, plenty of volume, and a fair tone quality, this gives it a good opportunity to be heard. The second Andante movement is very nice and shows off intonation to a marked degree, but probably isn't quite as effective in contest work. A lot depends upon the judges and what they like."

Save Your Money

To most grownups who get two weeks' vacation each summer in which to spend the savings of the other fifty weeks of the year, the suggestion of an opportunity to spend five joyous weeks at one of the most beautiful spots in Kentucky for an all-expense-total of \$35 for the entire five week period sounds like a fairy tale.

But that is what will be offered this coming summer to school musi-

clans by the Stephen Collins Foster Music camp at Eastern State Teachers' college, Richmond, Kentucky. The dates are set for June 20 to July 23.

But we overlooked to mention that your \$35, in addition to your board and lodging, includes regular instruction on piano, organ, student directing, drum majoring, and on all band and orchestra instruments. Private lessons may be taken at 75c each. This is the third season for the camp which is this year under the direction of Professor Henri Schnabl, director of instrumental music in the Portsmouth, Ohio, Public schools.

So you had better begin now and be ready for this promising vacation soon after school closes in June.

Some Foot Work

"I'll never be without a rabbit's foot," said fifteen year old John William Smith, brilliant young clarinetist of the Port Washington, New York, high school band after his broadcast as guest-soloist with Frank Simon's ARMCO band Sunday afternoon, January 23.

It appears that John had the "jitters." What fifteen year old lad wouldn't be nervous after a rehearsal with a famous professional band? And for the first time! Despite the warm praise and encouragement of Dr. Simon and many of the ARMCO bandmen he paced to and fro backstage of Cincinnati's Emery auditorium wishing the ordeal were all over.

The scene backstage suddenly changed. A pretty, diminutive young lady, who had met John at a summer music camp, rushed up to him. She held out a little furry object dangling on a piece of string. "Here, John, this will bring you luck," she said, and added, "I'll bet you won't miss a note if you wear it."

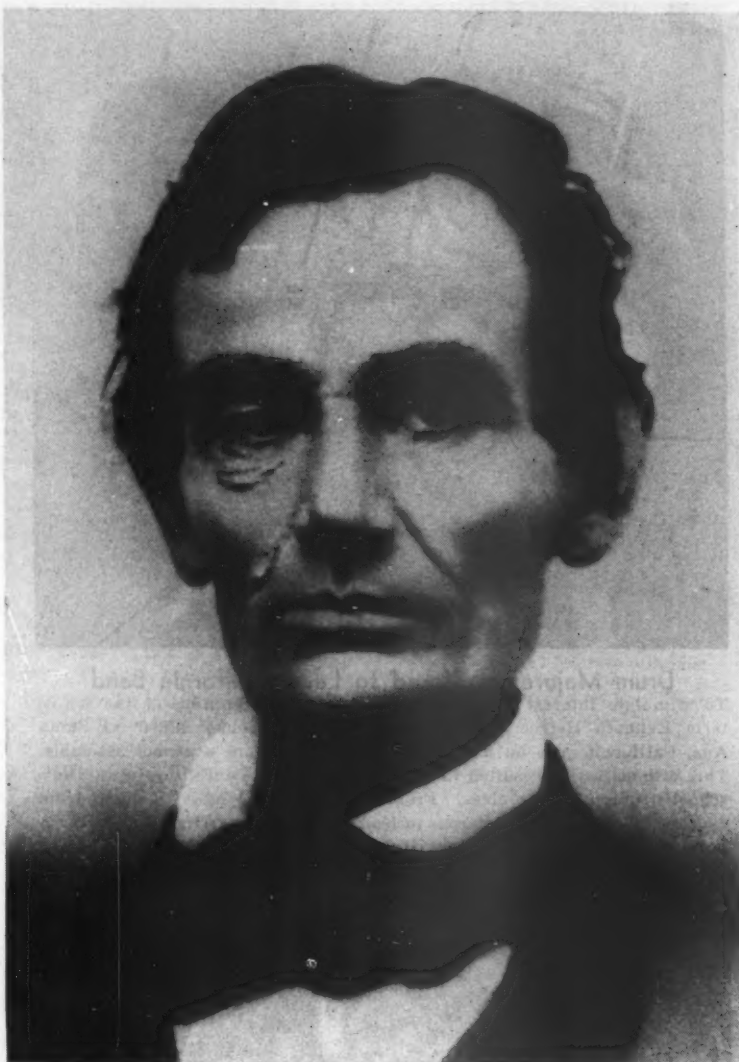
John is a very practical sort of a lad, but to oblige the young lady, he very skeptically tied it above his wrist, and forgot all about it until after the broadcast.

He is no longer a skeptic, for he didn't miss a note, and he says that from now on he'll never play a solo without the charm of a rabbit's foot.

If you are among the millions who listen to the programs of the ARMCO band every Sunday afternoon, you will be interested in this photo of the gold medal that Dr. Frank Simon presents to each of the juvenile guest-soloists being featured this year.

Congratulations are pouring in on Conductor Simon for his foresightedness in putting this "parade of instrumental prodigies" on the air. Educators from different parts of the country say it is doing much to help fur-

ABRAHAM LINCOLN



This, then, is Abraham Lincoln; a statesman, a citizen, but most of all, a man; whom, on February twelfth, all America will pause, alas too briefly, to remember and salute with half appreciating eulogy and laurels from the store. The Emancipator, least of all appreciated by those he freed. . . . In this unusual photograph, one perceives a deep, absorbing conflict going on somewhere behind that silent countenance. For example, look assiduously into those quiet eyes. Study them appraisingly, as they study you. On the one side you will see the sharp, alert, calculating dynamics of a man whose vision, penetrating far beyond too obvious symbols, sought and found the guidance of a higher mind. On the other, one senses at once that quiet, gentle, humanly compassionate father-mother love, for which he was, and is, universally remembered and respected among men. . . . His lip lines, too, suggest those characteristics identified with the name of Lincoln. On the one side one finds again the fearless courage and determination that come only with the inspiration of divine guidance. It was this transparency for truth that sustained Lincoln as President of the United States in his conflict to emancipate mankind—the negroes from the personal bondage of slavery, the whites from their unholy bondage to the belief that slavery was essential to their prosperity and industry. . . . Yes, there is character in this crudely chiseled face of Lincoln—so homely, so beautiful, so compelling yet so kind.

CANDIDLY SPEAKING (Continued)



Drum Majorettes Picked to Lead California Band

To stimulate interest in baton twirling, at the beginning of the school term Kenneth Heiges, director of instrumental school music at Santa Ana, California, put on a twirling exhibition before a school assembly. This demonstration resulted in seventy-five students enrolling in an after-school drum majoring class. From this group the most talented drum majorettes (above) were chosen to lead the Santa Ana High School band. Left to right: Dorothy Parker, Harriet Spicer, Margaret Morgan, Anita Potter, Arlene Hoffman. They proved to be inspiring leaders and added much color and distinction to the organization.



A New Type of Rhythm Instrument

Bandmaster J. L. Buckborough of the Hinsdale, Illinois, Township High School surprised his January 21st winter music festival audience with a novelty number composed and arranged by himself in which a battery of typewriters were used for rhythm effects in a military band suite of four parts. The number is titled "Typomania" with 1. *On the Hike*, 2. *The Officers' Ball*, 3. *Little Joe (In Pair-dice)*, and 4. *On Parade*. Girls from the typewriting class (above) took their scores in perfect precision, and the number was a definite sensation.

ther the interest of music in the schools, and thousands of radio fans write of their thrill in hearing the great things that American youth has accomplished in music.

The SCHOOL MUSICIAN, interested vitally in anything that promotes the interest of youthful musicians, commends this program, and suggests that its readers tune in at 3:30 Eastern Time and 2:30 Central Time Sunday afternoons when the Blue Network of the National Broadcasting company will bring Frank Simon's famous organization to your home.

Hoosier Bandmaster

William F. Waldrop, who won't be satisfied until he gets a boat to navigate on the Ohio river, is a great enthusiast of all outdoor sports, especially hunting. Most of his present efforts, however, consist of trying to perfect his school band organization (in Mt. Vernon, Indiana) which is only in its second year of growth.



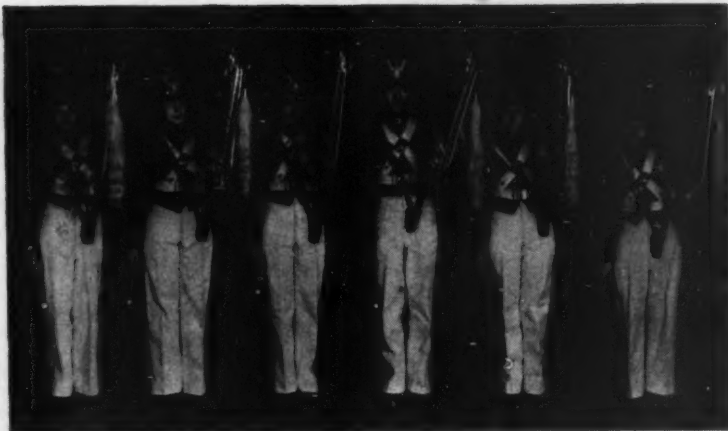
Attending Mr. Waldrop the Mississippi State college, Northwestern university, and James Millikin university. Mr. Waldrop received his B.S. from the latter in Public School Music. He played flute in the 130th Infantry Illinois National Guard band, and also in theater and broadcasting orchestras while in college. After several years of teaching instrumental and vocal music (he's a tenor), William Waldrop came to Mt. Vernon where his band is enjoying progress under his supervision.

Ambitious Alton

L. H. Perry has taken over the school band at Alton, Iowa. A beginners' band was immediately formed, and twenty-five pupils enrolled. Many of them made such rapid progress that they were soon advanced to the concert band, which now numbers over fifty players. The total enrollment of the school is 230 and 70 are in the high school grades.

New Band Rooms

At long last, and much to the joy of G. E. Bushong, band director, Hattiesburg, Mississippi, has just completed and moved into finely remodeled high school band rooms. This is a nice signal of progress, since it will be remembered that four years



This sextet of bell-lyra, a featured ensemble of that famous Red Oak, Iowa, marching band, is the only one of its kind in the country. They appear frequently in private performance and for civic functions and are extremely popular for their unique type of music. The personnel of the sextet is: Earl Gemmil, bass lyra; Betty Ann Henry, tenor lyra; Margaret Higgins and Mary Jane Brunsworth, alto lyra; and Lorraine Larson and Jack Logan, soprano lyra. G. T. Bennett is the band director.

ago when Mr. Bushong got his first toe hold on the Hattiesburg situation on a private tuition basis, there was little provision for rehearsal space. "Now," writes the director, "we have just completed a rehearsal room equipped with nice comfortable chairs and permanent music stands, staff-lined blackboards; three practice rooms adjoining the new office; a wardrobe room for proper care of sixty new uniforms; and a room with built-in shelving for all instrument cases and racks for sousaphones. The rehearsal room has not yet been treated for better acoustical results, but that is next on the 'program' and will not be long in the offing I'm sure."

Director Bushong personally teaches 117 Saxette beginners in the five grade schools in addition to over 100 instrumentalists in the junior and senior high schools. All of which leaves little time for his pet hobby—woodworking and cabinet making. Mr. Bushong is vice-president of the Mississippi Bandmasters' association.

Concert at Elkhart

January 20 was the date of the last big Elkhart school band concert. The All-City junior high band under the direction of Robert Welty played a prologue of four numbers, all by Met-calf.

In the concert band program under the direction of David Hughes, John DeWees took a vocal solo, "The Trumpeter"; Pryor's "Thoughts of Love" was played by Gayle Grove and "E-fer" Robert Thomson gave Paul Yoder's "E-fer's Holiday."

Just before the massed band finale, presenting Bennett's "Military Es-cort," there was a community sing,

featuring a trombone quartet with Betty Correll, Fritz Funk, Gayle Grove, and Chester Huffman.

West Virginia Aroused

The fine progress that is being made by the West Virginia Music Educators association may be largely attributed, no doubt, to the fine attitude and purposes of President J. Henry Francis of Charleston. Note these pearls of wisdom from his recent bulletin:

"One of the greatest factors in the effective growth of any organization comes from the co-operative working together of the individuals of the group; and how can this be possible if each is concerned only with his own particular way of doing things in his own immediate environment?"

"Another, and most important element involved in the healthy propagation of any cause, is the constant recruiting of efficient additions to the working force.

"With this brief preamble, let us each ask him—(or her—) self this question: What are you doing; what can you do; what will you do toward a better realization of our slogan?"

The slogan referred to is "Music for everyone. Everyone for music."

We are indebted to Riel Studio, Chicago, for the use of the unusual photograph of Abraham Lincoln which appears elsewhere in this issue. Persons wishing to purchase prints of the picture, suitable for framing, may address inquiry to the above at 6 North Michigan Avenue, Chicago.

Boys Choir Contest

This informative letter from George Drumm, noted Eastern composer and arranger, will be of special interest to choir and choral directors.

You may put me down as being interested in the national contest for boys' choirs now going forward. The taste I had last Saturday evening when I listened to such a choir broadcasting from Birmingham, Alabama, simply whetted my appetite for more of the same fare. It was truly a revelation. It occurred to me during the performance mentioned that the director must have had in mind the Vienna Boys' choir when he made his selection of numbers for the broadcast, for the choir rendered compositions of Schubert, Brahms, and Johann Strauss.

Incidentally, I do not know how many of your readers are aware of it, but the Vienna Boys' choir, which I have referred to, has been in existence for almost two centuries, and should be honored by the fact that Franz Schubert and many other composers of note served an apprenticeship therein.

This kind of training would be invaluable to the American boy who would pursue a career in music, for when of grade-school age, if he were to enroll in a boys' choir, he could be learning such lessons in musicianship as the ability to sight-read (as, for example, the most difficult intervals), to gain perfect pitch, and those all-important handmaidens: Rhythm and dynamics, lessons which will stand him in good stead when that day comes on which he will pick up the trumpet or clarinet and take his place in his high school band.

Further, it is my conviction that in selecting works to be sung by boys' choirs, it would be well not to forget those imperishable airs, the truly American product of that master melodist, Stephen Collins Foster. Contrast these undying melodies with the songs of today, those which are not the result of real inspiration, but which are rather synthetically pieced together, in so superficial a manner, and which consequently vanish with such remarkable speed.

Recently, as a member of the American Society of Composers, Authors, and Publishers, I attended an annual meeting thereof, and listened to its president ask the question: "Why do the modern songs disappear so quickly and why do the older ones come back into the foreground more and more?"

The answer is obvious; it has already been given above. It is true that the songs of Stephen Foster are at present in a state of eclipse, due in some measure to the idiotic tendency of the American people for jazz music (?); but it is my firm belief that that mode of musical expression will eventually go into decline, and the Foster melodies be once more reaffirmed as pre-eminent, by our folk, the young as well as the old.—George Drumm, 300 East 163rd Street, New York City.

Stewart Takes City Band

Carleton L. Stewart, director of the Mason City, Iowa, high school national championship band and orchestra, has succeeded Charles F. Weaver as director of the Mason City municipal band.

"The policy of the band will be identical with the policy of the organization in the past," said Mr. Stewart. "We will make every effort to maintain the fine standard already set." Mr. Stewart will continue his present work at the high school.

Eavesdropping

February is the month of two great Americans. Let's see how "great" you are by sending in pictures and newsy-news to the Eavesdropper. Hide behind the tuba or bass drum player and snap a picture of the cornet soloist as he's hitting the high notes, and then write us all about it. News reporters are our specialty, and when they send in their choice flashes about band or orchestra personalities, we just love it. So as one keyhole peeper to another, how about it?

Band President Bischof

In 1935 William Bischof of Port Washington, New York, received first place for his drumming in the Long Island Sectional contest and also in the New York state contest. In 1936 he received second place in the state contest and a second rating at the National at Cleveland, Ohio. And last year William received a rating of first division in the National contest at Columbus.



He plays tympani as well as the snare drum in the high school band, and this year was elected band president. This December William was the first chair drummer in the New York All-State band which played under the direction of William D. Revelli, and he is now looking forward to the State and National contests this spring.

Up and Coming

The musical education of Willis Howard of Huntington, Utah, began



when he was ten years old and in the fourth grade. He started playing a cornet with a group of beginning students and has never taken any private lessons. Five months later he played in a trio in the high school assembly; the next autumn the high school band needed an alto horn player,—so

Willis was chosen to play in the high school band at the age of eleven. The following spring he was the youngest and smallest contestant in the state band meet at Provo. Last year Willis competed with students

several years older than himself, placing in the third division in Region 10.

Carlstadt, New Jersey

Carolyn Opdyke, News Reporter

The El Tovar Junior orchestra of Carlstadt, New Jersey, is composed of about forty members. At their annual Christmas party, Director Carl Maier, Jr., arranged a program which included several numbers by George J. Trinkaus, who was present as guest conductor.

Teacher or Pioneer?

Joseph J. Novotny of Berwyn, Illinois, entered his first tuba solo in 1934, receiving a first in the district and a second in the state. In 1936 he entered again, receiving first in district and second in the state once more. The following year he placed first in the district and a recommendation in the state, and, finally he received first in the National.

Joseph spends most of his time either writing exercises or practicing. His library consists of about 400 complete manuscripted exercises written by himself pertaining to various phases of tuba playing. He practices now on the average of two hours a day but will increase this time to about four hours a day in April when he is preparing for the National. Crediting his work to two men, L. M. Blaha, director of the Morton band, and H. Bolerjack, director of the Cicero Grade School band, his future sounds quite intriguing,—he may choose to study teaching or to study music. His final ambition is to go abroad later on and see if it is possible to introduce band and orchestra work to the extent that it is taught here in America.



Series of Concerts

Barbara Juhan, News Reporter

The Garfield County high school band in Glenwood Springs, Colorado, is prepar-



Mary Catherine Cox plays solo clarinet.

ing for the second of a series of five concerts to be given this winter. The Band Mothers' club is sponsoring the concerts which are given by the high school band, the junior band, orchestra, and glee club in the junior high school building.

Season tickets sell for one dollar apiece, and both bands are hoping to make enough money to buy new uniforms. The community has shown its enthusiasm for music during the past year and contributes its excellent support.

Make Way for a Lady

Picture above

Mary Catherine Cox is a senior in the high school at Chillicothe, Missouri, and is solo clarinetist in the band, orchestra, and woodwind quartet. At present Mary is studying foundation work in woodwind, string, and brass instruments.

A first division winner in Region 9 last spring, she will be a contestant again this year, and after that plans to enter college to major in music.

Versatile Performer

Gerald Statson Rehm of West Palm Beach, Florida, won first place in Region 3 with his trumpet. Ten-

year-old Gerald has had only one instructor, Director Frank Sturchio; and besides being in the band, he also plays in the Baptist Church orchestra.

In the sixth grade of school, Gerald plays the piano, sings, dances, and is a very good student in spite of his many activities.



Exchange of Programs

Alfred Laponsky, News Reporter

The Brownsville, Pennsylvania, high school brass sextet recently performed a program before the Charleroi high school. The members of this group are: Horace Johns, first cornet; James Townley, second cornet; Frank Williams, horn; Alfred Laponsky, baritone horn; Charles Brad-

ley, trombone; and Bernard Franko, bass. Besides numbers by the entire group, Charles Bradley, Alfred Lapovsky and Horace Johns gave solos on their respective instruments. Similar programs will be presented by Brownsville high at other schools, while in turn the outside schools will present programs in Brownsville.

On March 3, the high school will hold its solo music festival, where judges will name the soloists to represent Brownsville

Outstanding

During his four years of tuba playing, Elmer Rasmussen of Naponee, Nebraska, has been busily entering contests. He has been rated as the outstanding number in the Franklin County, Nebraska, festival. And last spring Elmer placed in first division at County, District, and State contests, competing in Region 9 and placing again in first division; he also was a member of the All-District band at Holdrege on October 29, conducted by Prof. Alstead.

Elmer's instructor has been Clifford Rebman, and he expects to continue his study of music.



Minstrel Show Wins Uniforms

Margaret Ellen Cooper, News Reporter
In order to raise money for uniforms for new members, the Alamogordo, New Mexico, band sponsored a minstrel show. This show, directed by Conductor Gerald McGuire, contained many of the old-time southern songs as well as new jokes, songs and scenes. The songs and dances (the Big Apple, too) were so combined that clever and novel acts were worked out which were different and very entertaining.

Entering a 105-piece band in the annual Sun Carnival parade held January 1 in El Paso, Texas, the group discovered on the "great day" that they were the youngest and largest of twenty bands.—In fact, their number was so much larger that someone described them as "a swarm of Yellow Jackets" coming down the street. All of the bands were guests at the football game between West Virginia university and Texas Tech. While everyone was enjoying the game it was announced that Alamogordo had won third place in the Out-of-Town High School division, and the band nearly carried the goal posts away in their surprise and joy!

Lake City Marches

Robert L. Campbell, News Reporter

Lead by their capable drum major, Joan Nelson, the Lake City, Iowa, band took up marching this year for the first time, performing for games, parades, and an Armistice Day program.

The concert band, three years older than the marching band, was the feature in a concert which included all the music organizations of the Lake City schools, and is preparing to enter in the third consecutive year of state contest work. In addition to new uniforms, the band has

secured several new instruments, including a set of tympani and a glockenspiel.

A First Division Drummer

A first division winner at the National contest last spring, Merritt Goff has been

studying percussion instruments for two years with Robert Fowler. Merritt is first chair drummer in the Frankfort, Indiana, high school band, directed by Mr. Aubrey M. Thomas. In the high school orchestra he plays tympani, directed by Mr. Lester De Bard.

Merritt intends to enter the solo contest again this spring and is working hard on his solo now,—so all you contestants had better watch out!



Lenoir, North Carolina

Charles Edw. Haymaker, News Reporter
Assisted by Betty Story and Marian Stone, Captain James C. Harper presented the closing concert of the year at Lenoir, North Carolina. The band was aided by the junior group under the leadership of Assistant Director Francis Magill.

Bassoonist Ostroski

Besides playing bassoon, Edward Ostroski plays piano, saxophone, and clarinet. Last spring he placed in the second division of the National contest at Columbus, Ohio.

Not only is Ed a member of the high school band and orchestra of Monroe, Michigan, but he also participates with the City band and City orchestra, and at present is taking bassoon lessons from Joseph H. Mosbach,



first bassoonist of the Ford and Detroit symphonies.

Kenneth Teaches Twirling

Beginning membership in an all school band as a drummer when he was

seven years old, Kenneth E. Lindenberg of Lawrence, Kansas, won first division in Region 9 last May for his baton twirling. A sophomore in the Lawrence Memorial high school, Kenneth has taken lessons on the snare drum, piano, and cornet, but the baton proved to be the most fascinating to him,—and besides his other activities, he is teaching twirling. Kenneth is high school drum major, an Eagle Scout, an honor roll student, and plays football.



Aspiring Composer

Fifteen years old, six feet tall, and an honor roll student is George Thomas

O'Brien of North Olmstead, Ohio. George began to play tenor saxophone and clarinet three years ago; entering in the junior high school music contest, he received excellent, the highest rating given on saxophones. The second year he received superior in the high school contest with his saxophone and



first division on clarinet in trio.

One of George's accomplishments is a short lyric which he has composed, and he hopes to become a well-known musician and composer some day.

Musical Belgrade

Joseph O. Romness, News Reporter

Directed by James A. Andersen, the Belgrade, Minnesota, high school concert band plays for out-of-town basketball games. The band's instrumentation consists of: one flute, fourteen clarinets,

Director James A. Anderson conducts this handsome band from Belgrade, Minnesota.



three saxophones, seven cornets, three horns, one baritone, three trombones, two basses, three drums. And, considering Belgrade's population is 508, that's a pretty good record.

Boys Represent Salamanca

Dorothy Johnston, News Reporter

On January 7, the Salamanca, New York, high school band, gave its twelfth annual assembly concert under Mr. Edward John. The program consisted of a variety of marches, overtures, and descriptive music; and an exhibition of twirling was presented by Drum Major Dorothy Johnston, performing on the band's SCHOOL MUSICIAN "Spinno" baton.

Recently the band was proud to send two of Salamanca High's best musicians, Edwin Raecher and Richard Sprague, to the fifth Annual Music clinic held at Ithaca, New York. In the school band Edwin plays solo cornet, and Richard plays solo clarinet.

Bassoonist

Marvin Harris Neher, who is a first division winner in Region 9, has been playing in the school band and orchestra for four years, and has played in the Missouri F. F. A. State band for two years.



Besides majoring on the bassoon, Marvin played the trombone, baritone, and sousaphone in the Mountain Grove, Missouri, school band or in solos and various ensembles. This year he is assisting the instructor in teaching beginners.

Duck Hill, Mississippi

Barbara Neville Kingsland, News Reporter

The Duck Hill, Mississippi, band was rated excellent in Class D at the state contest in Jackson with twenty-four members.

The band has played and marched at a number of places during the past year. In July they marched in the parade at the Water Valley, Mississippi, Watermelon Carnival; and also in a Horse Show parade at Grenada. On Labor Day the band attended a festival at Greenwood and marched in a two-mile parade; at Jackson they marched at the State fair, and in December led a parade in Grenada ushering in the Christmas spirit. The band has also given a number of concerts and has played on several special occasions. Last summer uniforms were purchased with the co-operation of an efficient band mothers' club. The uniforms are black and gold, and the drum major is outfitted in white and gold. Director Scott Calloway expects to enter his group this year in Class C.

Petersburg, Illinois

Dorothy Whipp, News Reporter

Mr. Howard E. Akers, director of public school music in Petersburg, Illinois, attended the band clinic at Urbana, Illi-

nois, January 6 to 8. The required numbers for the National-Regional contests next spring were selected, and Petersburg is practicing its required number. The band is planning to give a concert this month to raise funds for the contest as well as make an appearance before the public. Several other concerts will be given before spring.

Beauty Plus Ability

A comparatively young ensemble, the woodwind quintet of Pratt, Kansas, has already taken part in a National-Regional



Five Pratt, Kansas, maids compose quintet.

contest. The young ladies are, left to right: Marcell Taylor, bassoon; Helen Jean Henderson, flute; Elva Jane Eble, French horn; Orelita Everett, oboe; and Virginia Ball, clarinet. This lovely group was organized a year ago last November and has been called on by numerous organizations to entertain.

Alliance, Nebraska

Percy Leonard, News Reporter

Here is Richard Young and his one-half size bass fiddle. Richard hails from Alliance, Nebraska,



is in the sixth grade, and plays in the grade school orchestra. Reporter Percy Leonard sends in his "thanks" for receiving the nifty "Spinno" baton, and he knows he's getting the best there is. All he did, youse guys and youse gals, was to get thirty-five one-year subscriptions at 60c each; he turned in the money with the names and addresses of each subscriber to The SCHOOL MUSICIAN and was sent this beautiful "Spinno" baton free of charge. Organize a campaign so you can have a new baton for the contests.

Growing Fast and Furious

Carle E. Davis, News Reporter

Director R. A. Emberger's Beaver high school band of Bluefield, West Virginia, claims the honor of being the fastest growing band in the South. From a group of eight members in September, 1936, there are sixty regular members, a recruit membership of about forty and over 100 players in junior high waiting until they enter high school to join the band. During these months of reorganization the band has purchased \$1600 worth of uniforms

and several hundred dollars of instruments.

The band is lead by five drum majors who are Arnold Crotty, Virginia Yancey, Marie Phillips, Margie Webster, and head drum major Carroll Dunning, reputed to be the best twirling drum major in West Virginia. The latest feature of the band is the organization of an "All-Girl Jazz Orchestra" to play for all school social functions and activities.

Extral Extral

Margaret O. Ross, News Reporter

Robert Nagel, thirteen-year-old member of Mt. Lebanon's (Pittsburgh, Pennsylvania) senior band is going to be singularly honored on March 6, when he is to be the guest soloist of Frank Simon, director of the ARMCO band. Bob will play "Willow Echoes," a very difficult cornet solo written by Mr. Simon. The broadcast is on Sunday afternoon at 3:30 E.S.T. on the Blue Network of the National Broadcasting company. Hello, Mr. and Mrs. America!

First Public Appearance

Juanita Cortner, News Reporter

On December 17 the Silver Creek Hi orchestra and Girls' Glee club of Sellersburg, Indiana, sponsored their first annual concert at the Speed's Community House in Speed, Indiana, before an appreciative audience of about 350 parents and friends. Both groups were organized last September, and this was their first public appearance. Many of the students had never appeared before an audience, but in spite of this they really came through with a fine performance. Orren L. Briggs is the director of the orchestra, and Irene Kranz is its president.

Champion Band and Team

Ruth Painer, News Reporter

After a hectic season of football, in which the school won the city championship, John Adams high school band of Cleveland, Ohio, has settled back to do some real honest-to-goodness work. Incidentally, the marching band deserves a bouquet of orchids for its splendid performance during the past season. Director Amos G. Wesler has led the orchestra and band during his ten years at the school to many first places, both in the city and national contests.

The Gentleman Prefers Blondes

After receiving an old piccolo, Chase Ward began studying his instrument and



soon had a place in the high school band at Washington, Georgia. Last spring and summer he had his first solo work when he entered the Georgia State festival held in Savannah, and the Eighth Regional contest held in Rock Hill, South Carolina, placing in first division.

Chase, who gives credit of his progress to his teachers, Mr. W. T. Verran and Mr. W. B. Graham, is a Red Cross lifesaver and a senior patrol leader in a Boy Scout troop; prefers blondes, swimming, botany, and takes his music seriously.

Havre Poses in Sunshine

Picture 1

Nora Kennedy, News Reporter

During the football season the Havre, Montana, high school band played for every game. At each appearance they tried to have a different demonstration in the maneuvers and formations on the field. With the football season in the past now, the band is practicing numbers for the basketball era.

In spite of the fact that many of the more prominent members of the group graduated last year, Mr. C. D. Knapp, director, believes that this year's band can play more difficult music than bands of other years.



Waco, Texas

Picture 2

Dorothy Roberts, News Reporter

Here is the band of the South Junior high school of Waco, Texas, who recently presented their first formal concert of the year. This group is composed of eighty-three members besides their "Personality Line" of eight pretty girls and the two drum majors, Dorothy Jean Ripley and Marshall McLaughlin.

Officers of the band are: Mary Honaker, student conductor; Fred Bledsoe, Hershell Dunn and Lloyd Haynes, student managers to take care of stage setup, arrange for concerts, uniforms and parades; La Voita Gibbs, Zanelle Bledsoe, and Earl Merritt, librarians; Dorothy Roberts, band reporter.



Harmonious Hackettstown

Picture 3

Dorothy Marlatt, News Reporter

When residents of Hackettstown, New Jersey, hear the far-off rumble of drums and distant trilling of the reed instruments, they hurry from their respective tasks to see their band pass by. Today it's an honor for students to be on the band's waiting list, and in the very near future the number of members will total forty-five.

The home town points with pride as the band, resplendent in the school colors of orange and black, struts down the street. The drummers never allow the band to be recognized by the constant use of a well-worn drum call. They have an extensive category from which they choose several new ones each time they make an appearance. Through the band's efforts, its town aspires to be known as "Harmonious Hackettstown."



Herington Earns Uniforms

Picture 4

Presenting a neat group, the Herington, Kansas, high school band poses in their handsome uniforms. These uniforms are the result of several community programs which included a minstrel show, a mock football game between the faculty and the business men, and a concert. Director Arthur C. Williams will assure anyone that the group's willingness to fill the music needs of the town has won for it the unanimous support of the community, and it has made rapid strides within the last year. Keith Robbins is band president and Wayne Hollister is drum major.



Huntsville Beauties

Picture 5

Because a pretty girl is like a melody, the Green Cadets drill squad is always a pleasure to have around. This ninety-piece group is composed of girls from both

the junior and senior high schools at Huntsville, Texas. The teaching of drilling, drumming, and bugling is given free by an instructor employed by the school. About 60% of this group have joined the newly organized band, and the drum major, bell-lyra players, and flag-bearers will wear the same uniforms they use for the Green Cadets. Directors, take note!

Youthful Trombonist

When he was nine years old Hilden Peterson of Helper, Utah, was given a trombone for Christmas; at that time his arm was too short to reach the seventh position. The following September he became a member of the Helper Junior high school band; at twelve years of age he held first chair position and won the privilege of representing his band in the National-Regional contest at Price, Utah, in 1937, where he won a first division rating.



Williams and Crew Go Places

Josephine Ahlin, News Reporter
The Carbon County band of Price, Utah, attributes much of its success to its director, Mr. E. M. Williams and his officers. President Jim Jouffas, Vice-president James Polve, Secretary Dorothy Jones, Reporter Josephine Ahlin, Drum major Stanley Littissette, and Twirlers Joe Santi and Russell Grange are preparing to "go to town" again this coming spring with another 105-piece band.

The proud possessor of more first place trophies and plaques than any class "A" band in the West, Carbon high has never rated below first place or first division in marching; and out of ten contests in concert playing, the band holds seven first place honors and three seconds.

Harding Progresses

Gail E. Kent, News Reporter

Last month marked the fifth year of progress with the Harding high school band of St. Paul, Minnesota. In 1933 a concert band was organized consisting of eleven members, directed by Mr. E. Wilkinson. Today the band, concert and marching, is composed of ninety-two students who consider themselves fortunate in still having the same director, to whom they are very grateful for his tireless efforts.

The Harding band is self-supporting, owning the major instruments and also possessing a library of 160 pieces. The band earns most of this support by marching for different organizations and giving concerts.

Green and White

Thomas R. Newton, News Reporter

Although organized only a little over three years, the Stephen F. Austin high school band of Bryan, Texas, is well known throughout the state for its playing and marching ability. The sixty-five green and white clad band members under the capable direction of E. V. Adams have won a superior and two excellent ratings as a

concert band since organization, and this year won a cup for being adjudged the best uniformed band at the state contest held in Waco.

This group has also won high ratings as a marching band under the leadership of John M. Lawrence, the drum major. Bright prospects are seen for this year, and the members are eagerly awaiting the next contest.

New Saxette Group

Anna Luke, News Reporter

Director Montague at Rexburg, Idaho, organized a Saxette class of thirty pupils from the third, fourth, and fifth grades. This is to teach the youngsters to read music, play instruments, and to encourage their parents to obtain band instruments for them. There is a thirty-five-piece band besides the Saxette class in the grade school, and a twenty-piece high school pep band has been organized to play for pep rallies and basketball games.

Oscar Prefers Operas

Oscar Zimmerman, who likes operas more than he does the movies, began playing the violin when he was about ten years old. Since then he has played the cello, piano, clarinet, and saxophone, — with which he placed in first division in Region 8 last spring.



Oscar is in the Central high school band at Charlotte, North Carolina. At present he is working on a solo which he hopes to play in the State and National-Regional contests. He has organized a saxophone quartet with three other boys and looks forward to entering the contests with this ensemble.

Two of a Kind

Here we have a family affair. Mary Lee Askey and her brother Richard are in the seventh and eighth grades respec-



Mary Lee and Richard Askey of Allerton, Ia.

tively. They both hold first chair positions in the Allerton, Iowa, high school band composed of forty members. As soon as these young musicians are in high school they will be ready for solo competition as they are making rapid prog-

ress. Band director Wilbur C. Harris sent this picture.

Joan Plays Trombone and Piano

Joan Bradley of Greensburg, Kansas, is a junior in high school who has been taking piano lessons about nine years. She plays first trombone in the school band, in the city band, and is in a trombone quartet. At present Joan is working on some new solos for the contests. She played in the 1936 All-State band at Emporia and placed in the National last year, hoping to place higher this year.



Breathing Spell

Ruth Morton, News Reporter

At Onawa, Iowa, is a system that provides for a few minutes of recreation or "siesta" every now and then in the senior band. Each month all members having a birthday in that month are hosts to a little birthday party the last fifteen minutes of a rehearsal on some specified day. All members having summer birthdays were hosts to the band for the Christmas party.

The band is undertaking a unique project. They have two numbers, a march and a waltz, recorded in a city nearby and then have the masters sent East to be electroplated and passed out for sale to members of the band and community.

Home-Coming Activities

Lenora Rhodes, News Reporter

The Karnes City Badger band of Texas took part in the home-coming at San Marcos last fall. They did stunt marching and, led by Drum Major Lenora Rhodes, Lieutenant Charlotte Person, and Mascot Beverly Ann Klauser, performed with other bands in the massed band parade.

On December 5, the band broadcasted a concert from station KTSA. Mr. Karl E. Klauser is the director.

French Horn Player

A first division winner at Region 10, Ruth Hatch of Montrose, Colorado, plays first French horn in the band and orchestra of her high school.

She began her musical career by playing the mellophone in the grade school band, and this is her fifth year playing French horn in the high school band. Ruth is planning to play a solo in three different contests to be held this spring; at the solo and ensemble contest at Delta, Colorado; at the tenth division of the National contest; and at the solo contest at Gunnison.



Clinton to Purchase Uniforms

Willie Cohen, News Reporter

"Put more pep in our basketball games" must be the motto of the Clinton, Illinois, high school band, as it surely does add to the game. By having the band play before and during intermissions, basketball fans really learn to appreciate the band more.

The group has definitely decided to discard their uniforms and capes and purchase new uniforms. This was voted upon at a night meeting of the parents. The money is to be raised by soliciting parents and all those willing to donate.

Ames, Iowa

Lillian Young, News Reporter

The concert orchestra of Ames high school at Ames, Iowa, with the assistance of the dramatic club and vocal groups, has very successfully presented a special version of "Uncle Tom's Cabin." The orchestra, directed by Mr. Richard Day, laid the musical settings and gave a southern atmosphere in a variety of southern melodies and Stephen Foster favorites during the presentation.

The Ames band, which has shown great development this last year, gave strong support to the school's champion football team last fall during the games, and displayed many unusual and difficult formations between halves. The band has just been honored by an invitation to play at the State Teachers' convention at Des Moines, Iowa.

Fifth Annual Concert

Willard Miller, News Reporter

The Burlington, Kansas, High School Championship band gave its fifth annual concert on January 12. Most of the numbers played were from the contest list for the different classes. Guest director was George Wilson of Kansas State Teachers' college of Emporia. Victor Steg of the Teachers' college played a clarinet solo, and Paul Steg played a flute solo.

New Uniforms for Slaton

Miriam Meading, News Reporter

West Point caps with plumes and red wool gabardine suits trimmed with black will be distinctive features of the new Slaton, Texas, high school band uniforms. The suits, of highest quality and strictly military in style, will be delivered to the members during the month of February.

The Band Mothers' club and band members will help raise the money to pay for these uniforms.

An Excellent Idea

Robert Abb, News Reporter

A new plan was promulgated for this year's concerts at the Stevens Point, Wisconsin, high school. Mr. Rehfeldt, band director, issued complimentary season passes to all directors in central Wisconsin with ten passes for students. He requested that all member schools honor these passes at all concerts through the year, thus giving students an opportunity to hear other bands frequently and without cost. The plan includes a discussion by students after each concert and a social get-together for an hour.

Schubert Program

Lorraine Lyons, News Reporter

Recently the Lincoln high school orchestra of Wisconsin Rapids, Wisconsin, was presented with the choir in an all-Schubert program, the high light of which was Schubert's "Unfinished Symphony."

Tests for Band Beginners

(Continued from page 7)

morning our teachers of grades five through eight conducted their pupils into the school auditorium. The group was an average, unselected conglomeration of talented, potential, and hopeless musicians. Each was given a blank on which to mark his answers to the Van Ness music test (published free by G. C. Diver Music Co., 321 S. Wabash Ave., Chicago). With the aid of a piano, a clarinet, and a drum practice pad we reproduced the chords, melodies, and rhythms of the test. It is simple to give and to grade. Everyone, including the teachers, enjoyed the proceedings.

After scoring, all papers were returned to their owners. Much interest was created at home when the parents received the papers. Any child who made a minimum mark of 80% and had expressed a desire to play in band or orchestra was next given an opportunity to try out on the instrument of his choice. With the event of this first lesson each one decides to play his favored instrument, or change to another. This is, of course, a preliminary test only and is not final.

To visit the parents is the third step. The teacher now has the answer to the question "Will my child succeed?" He can assure the parents that the child is able to distinguish pitch and rhythm. At an instrumental tryout he has proved that he

can produce tones on the horn chosen. The parents can decide whether their offspring can spend the time to practice. Now we lead up to the point of an instrument. With that decided we arrange, if possible, for private lessons.

Since this system has been used, only one has dropped out of the instrumental music department. Every new pupil likes to play and all attend rehearsals regularly. We have an advanced band of forty-six pieces with a fairly well-balanced instrumentation and a grade school band of nineteen new members who are advancing rapidly. Other high school and grade pupils are studying stringed instruments. We favor a balance in the music department in contrast to so many small schools in which the strings are sadly neglected.

By music testing we may raise our standards to the point where we need no longer worry about the pupil who is driven to endure music (?) because grandpa owned and bequeathed a fiddle. Another point seen in our tests is that those pupils with piano or other instrumental training rated 82% or above. They can be improved, but it is better to choose those with finer capabilities to begin with. The pupils will enjoy it more and the director will be able to teach in the correct sense of the word.

At present the organization is preparing a "Pop" concert to be given this month.

Besides conducting the senior orchestra, Director Joseph Liska, Jr., also directs a junior orchestra of fifty members. These students, when further advanced, are placed in the senior group. Having ended a very successful first semester, the orchestra is looking forward to a more profitable second semester.

Lake Preston Holds Concert

Margaret Eid, News Reporter

The annual concert of the Lake Preston, South Dakota, high school band was given on December 9. Among the selections played were: "Komm, Süßer Tod" by Bach; "Stradella" by Evon Plotow; "Slavonic Rhapsody" by Friedman; "Wanderer's Call" by Gus Guentzel; "Wachet Auf" by Bach; "Sigurd Jorsalfar" by Grieg; "Stories of the Vienna Forest" by Strauss.

After the concert the Band Mothers' club served lunch to the public, the proceeds being applied to a fund for new band uniforms.

New Junior Band

Mary Hoffman, News Reporter

The newly organized junior band of the Roeliff Jansen Central school in Hillsdale, New York, is composed of nineteen beginners, and in addition many of the younger and less experienced members of

the senior band attend the rehearsals of this smaller group. Twelve years is the average age of junior band students, and the average grade is the sixth. This organization is under the direction of L. W. Osborn.

Doris Darrah is the first girl to be selected to train for the position of drum major. Miss Harvey, girls' physical education director, will coach students chosen for this work.

"Feitshans Forever"

Ernest Denk, News Reporter

Mr. Fletcher, director of the Feitshans high school band of Springfield, Illinois, has written a song dedicated to the high school which the band will present soon in assembly. This song is called "Feitshans Forever," and has quickly become one of the favorite numbers of the band members.

Four girl twirlers are being trained to add more color and pulchritude to next year's marching season. Herman Tebrugge, drum major, is training this group.

Charles City Band News

Mary E. Homans, News Reporter

A class in student directing was inaugurated in the Charles City, Iowa, band last month. The thirteen lucky seniors who received the highest grades in their semester band test met with Director Leo



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Try playing a beautiful song or melody with a slow tempo. This will tell you more in a few minutes about the tone quality than you can ever learn from a technical movement. While playing, test for response and tonal spread. Attack the tones very softly to see how the instrument responds. Try crescendos and diminuendos; see how the instrument responds to your slightest whim with minimum effort.

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Try for Tonal SPREAD

Attempt the chromatic scale very slowly, a breath for each tone. Notice how the tone continues broadening, or spreading out, as the volume increases, instead of broadening only a little way, then going into brilliancy. The more an instrument's tone spreads before reaching brilliancy the better.

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There are seventy-two members in the concert band. Seating is determined by weekly tryouts, and band medals are awarded for the most points earned in practicing, passing technique, and other activities. This year was the marching band's first entrance in district contest, receiving a rating of superior.

Annual Concert

Hulda Bradd, News Reporter

At present the Owosso high school band in Michigan is planning for their annual band concert to be held on April 5. This concert will consist of many marches, overtures, waltzes, school songs, and comic pieces. Even the Old Gray Mare is going to be there in person of the band while playing "The Old Gray Mare on a Rampage"! Also present will be the shadow of the Owosso high band,—the grade school band,—which will play in turn.

New Oxford Marches

Catherine Millers, News Reporter

Winning again! The New Oxford, Pennsylvania, high school band entered a marching contest recently at Harrisburg and came home with second prize. This was the first attempt at a marching contest, so the band feels very proud of itself. After marching a distance of four blocks, the seven Class C bands and three Class B bands were entertained at a movie party where the prizes were awarded.

Solving Rural School Problems

(Continued from page 18)

week the children come to the orchestra rehearsals, leaving their milking and other farm chores so as not to be late. Many a time this means walking through drifts on cold nights which even the most apt of adult musicians would shun with little regret.

I remember well one cold night two years ago, when lanes were drifted and the air in the schoolroom seemed to tighten about one's throat. The room grew warmer by degrees while the kerosene lamps swung uneasily from the ceiling. It was unlikely that anyone would report on a night like this.

Five minutes before opening time I heard the outer door swing open and soon the trombone player and drummer were greeting me, their flushed cheeks glowing in the amber light of the schoolroom.

Fifteen minutes later all but three members were ready for rehearsal. It was this experience which led me to hopeful and untiring labor in their behalf. If they were willing to give this co-operation, they deserved no less from me.

One cannot actually measure musical growth in the one-room school as one measures it in the more centralized systems. Every little bit of progress and improvement seem a large step

forward because of the handicaps involved, where otherwise it may be but a trifle to those working in larger systems. A sympathetic understanding of how these rural children achieve this progress needs to be felt before there can actually be a psychological approach to the rural school music program.

The question of worth-whileness also creeps into the problem. If progress of rehearsals, etc., are so laboriously achieved, does it appear meritorious then for a rural community to sponsor such a program? Personally, I believe a solution to this problem depends upon the community, and to a greater degree upon the musician selected to lead the schools in such a project. If the latter is able and willing to sacrifice his own conception of ideals to carry through the community what his schools are able to do, the results alone can safely stamp the approval of worth.

What is to be feared, however, is the continuous popularity of the "hill-billy" music and its respective instruments. If this is to continue the favorite of the rural population, then I think we must measure rural standards with a different musical yardstick than that of the intensive program of the more populous districts.

With most children of the farm, the peak of musical perfection seems to be in the ability of playing "She'll Be Comin' Round the Mountain," or "The Lone Cowboy," with guitar or accordion, and the acme of bliss in the listening to someone fiddling "Turkey in the Straw," or "The Wreck of the 49." All this is well and good, admiration runs high for anyone skilled to this perfection, but goodness me! if we in public school music wish ever to develop a real appreciation and remain in our jobs, it cannot be in support of this type of endeavor. The children of any school do not need us to help them with this "mountain music," they already know it far beyond our assistance, and if what the advertisers say is true, they ought to be able to play this music on the guitar in,—what is it,—five or six lessons?

It has been said that we in the field of rural education should help the children in what they will do anyhow. Well, they may play the plectrum instruments and sing this latter music anyhow, but far be it from me to help them with it. If they do, I want them to know at least a little of the finer things of the art, and if, after that, their choice is still toward the jug-and-washboard music, then their musical salvation lies in their own hands, and leaves me with only a satisfaction that it was I who permitted them at least a glimpse into that other world of music.

DOT GETS HER FLUTE!



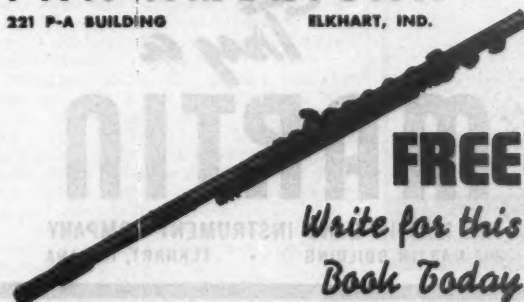
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Teaching Physics of Sound

(Continued from page 19)

and the key of G (fifth up) are the next in their change of keys and signatures, having one flat and one sharp respectively. So the relationship remains the same in the complete circle of keys, major or minor.

Now why is one key more closely related to itself than to any other? Physicists have worked key relationship out on a truly mathematical basis, and this basis was first realized and "tempered" for its present use by Bach, who was not only a musical artist of the finest kind, but also was a musical physicist as well, and who has been rightly called the father of our present musical scale.

In any diatonic (major) scale, we have a ratio from one tone to another like the following:

	C	D	E	F	G	A	B	C
Ratio of C	1	9/8	5/4	4/3	3/2	5/3	15/8	2
Ratio between	9/8	10/9	16/15	9/8	10/9	9/8	16/15	

(Those tones that have the ratios of the smallest numbers are closest in relationships.)

Now you can see if one does not vary that ratio what would happen in the different keys:

Notes in diatonic scale do not coincide.								
Key of C	C	D	E	F	G	A	B	C
	264	297	330	352	396	440	495	528
Key of D	(F#)	(G#)	(A#)	(B#)	(C#)	(D#)	(E#)	(F#)
	297	334	371	396	445	495	557	
Key of E	(F#)	(G#)	(A#)	(B#)	(C#)	(D#)	(E#)	(F#)
	330	359	412	440	495	550		

In order to overcome this difference in wave vibration on the same note in different keys, the "rubato," give and take, comes in good use here, and a give and take system is used in order to simplify and equalize the same tones in different key families. Thus, the following has been the solution of this "temperament" and is in standard use today in the tuning of instruments:

Scale	C	D	E	F	G	A	B	C
Natural	264	297	330	352	396	440	495	528
Tempered	264	296.3	332.6	352.3	395.5	440.0	498.3	528
Difference in frequencies	0	0.7	2.6	0.3	0.5	2.9	3.3	0

The subject of the physics of sound is so great that, as it has been said, "the more we learn the less we know." The same is true of music: the more we learn about the different phases, the more we realize that we have only scratched the outside edge of the vast principles that make up that one word music. Each bit of knowledge, however, that we are able to clearly transmit to the students makes those students much more able to appreciate music, and in many instances, makes them much better and greater musicians.

See If I Can Answer Your Saxophone Question

By H. Butterworth, Jr., Washington, D. C.

So many inquiries have come to me asking about solo material, that it seems profitable to consider the situation. There is an ample supply of pieces, of all grades

of difficulty, for alto saxophone with piano accompaniment; for tenor, the choice is more limited. One cannot do better than to select from the current contest list of the National Association of School Bands and Orchestras for this type of material.

But most of you young saxophonists of promise play in school bands and orchestras, and naturally you want a chance to stand up and perform in front of your own organization. There are not a great many saxophone solos published with band or orchestra accompaniment because of the cost and limited sales of such an edition. I give you this month a list of what I have been able to find, although no doubt there are some few numbers in the catalogs of other publishers. The first group in each list is the easiest, the last group the most difficult.

Publishers: B—Bettoney; F—Carl Fischer; H—Barnhouse; R—Rubank.

Alto Saxophone Solos, With Both Band and Orchestra Accompaniments

Bach: Spring's Awakening	B
Donizetti: Sextet from Lucia	B
Fabre: Reverie	B
Foster: Beautiful Isle of the Sea	F
Foster: Twelve American Songs	F
Gounod: Dio Possente	B
Handel: Largo	B
Mascagni: Cavalleria Rusticana	B
Misud: Magnolia	B
Pinsuti: Bedouin Love Song	B
Rossini: Inflammatus	B
Titi: Serenade	B
Tosti: Good-Bye	B
DeVillie: Ye Banks and Braes	F
Foster: Masses in the Cold Ground	B
Foster: Old Black Joe	B
Verdi: My Letizia	F

Braga: Angel's Serenade	B
Bright: Regrets d'Amour	F
Clement: Evening Zephyr	H
Dvorak: Humoreske	B
Fabre: Second Reverie	B
Lange: Flower Song	B
Mendelssohn: Spring Song	B
Schubert: Eri-King	F
Smith: Eb'ry Rose	H
Smith: Italiana (Valse)	H
Smith: Milady's Pleasure (Valse)	H
Smith: Smithsonian Polka	H
Wagner: Elsa's Dream	F
Webb: Jennie Polka	F

DeVillie: Happy Be Thy Dreams	F
Hartmann: Longing for Home	B, F
Smith: Silver Threads	H

Holmes: Cosette (Valse)	H
Liszt: Liebestraum (Transcription)	H

Spencer: Silvatones	B
Avon: Danse Joyeux	B
Bergson: Luisa di Montfort	B
Fischer: Nellie Gray	B
Hartmann: DeBeriot's 6th Air Varie	F
Levy: Rode's Air and Variations	F
Rollinson: Home Sweet Home	B
Rollinson: Tramp, Tramp, Tramp	B
Von Lenz: Cicero	B
Woodworth: Old Oaken Bucket	B

Clement: Marching Through Georgia	B
Fischer: My Old Kentucky Home	B
Laurendeau: Flow Gently Sweet Afton	B
Thornton: Columbus	B
Thornton: Irish Melodies	B

Tenor Saxophone Solos, With Both Band and Orchestra Accompaniments

Bach: Spring's Awakening	B
Barrett: The Light Beyond	F
Gounod: Dio Possente	B
Halevy: Bright Star of Hope	F
Mascagni: Cavalleria Rusticana	B
Nicolao: Ave Maria	F
Pinsuti: Bedouin Love Song	B
Rossini: Inflammatus	B
Rubinstein: Melody in F	B
Titi: Serenade	B
Verdi: My Letizia	F

DeVillie: Ye Banks and Braes	F
------------------------------	---

Braga: Angel's Serenade	F
Holmes: Cosette (Valse)	H
Lange: Flower Song	B
Le Thiere: Beneath Thy Window	F
Schubert: Eri-King	B
Schumann: Traumerel	B
Smith: Italiana (Valse)	H
Smith: Milady's Pleasure (Valse)	H
Smith: Smithsonian Polka	H
Storm: Mary Louise (Valse)	H
Taylor: Shepherd's Dream	R
Wagner: Elsa's Dream	F

DeVillie: Happy Be Thy Dreams	F
Smith: Silver Threads	H

Bleger: Souvenir de Valence	F
Liszt: Liebestraum (Transcription)	H
Smith: Fancy Free (Polka)	H

Avon: Danse Joyeux	B
Bergson: Luisa di Montfort	B
Levy: Rode's Air and Variations	F
Rollinson: Home Sweet Home	B
Rollinson: Tramp, Tramp, Tramp	B
Von Lenz: Cicero	B

Here are a few additional compositions for alto sax and orchestra, published by European firms, whose catalogs, by the way, are well worth examining: Holbrooke: Concerto for Saxophone and Orchestra (Boosey); Kastner: Drama Symphonique, Deux pieces for Saxophone and Orchestra; Loeffler: Divertissement for Saxophone and Orchestra; Schmitt: Legende for Saxophone and Orchestra (Durand); Spork: Legende for Saxophone and Orchestra (Demets).

Compositions in the serious vein for alto sax and piano are: Cragun: Concerto, Op. 21 (Rubank); Creston: Suite for alto sax; Donaldson: Rhapsodie for saxophone (ABC Standard); Gretchaninoff: Deux Miniatures; Gurewich: Sonata (Fox); Larsson: Concerto for saxophone; Pierne: Canzonetta.

I shall be very glad to hear from publishers concerning numbers to be added to these lists.

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Have You Heard Yourself Play, Lately?

(Continued from page 7)

sation" is that of directing the lip vibrations down for the lower tones which will cause the overtones to be heard.

String players should be careful to bow correctly so that the correct number of overtones are heard.

Your instrument must be built to enable you to get the best tone throughout its range. For example: If the bore of a brass instrument is too small, the overtones become too prominent and the tone is brilliant but "thin." If the bore is too large, not enough overtones are heard and we say that the tone is "tubby." I have seen flutes with too large a bore, consequently, the low tones seemed to be "big"; however the upper range of tones were hard to control and were poor in quality.

How is your tone? Have you heard yourself play lately? No, I'm not trying to be funny, I mean that. Have you really and truly listened to your playing? You know, too many people judge one's playing ability by the speed with which the fingers move. Which reminds me of the days when I was a kid living in a small town. In those days picket fences were the thing, and it was great sport to hold a stick against the pickets while running beside the fence. We had plenty of technique, but I am sure the performance could not be called musical. There must be tone if a performance is to be called musical.

A stroboscope shows scientifically the points I have just presented. This machine shows accurately and definitely how much you play above or below a given pitch, and it also shows the overtones present in the tone and shows that good tones do have more and stronger overtones than poor tones. Science is not art, but science can be of great assistance to art in showing us the "why" of certain phenomena, and we can then proceed with more assurance that we are doing things in the correct manner.

In closing this article, which just scratches the surface of this very intriguing subject, let me advise all students to really *listen* to themselves when playing. Music is the art of tone; consequently if one is to become a musician, he must be able to produce tone. You will notice that I did not say beautiful tone, because just the moment a sound loses its beauty it is defined by both science and art as *noise*. Let me repeat that music is the art of tone. *Listen! Listen! Listen!*

Your Trombone Questions Answered

By William F. Raymond, U. S. Army Band

Judging from the general tenor of your column in The SCHOOL MUSICIAN, you aren't giving us girls a "look in" as trombone performers. How come? Don't you think we can compete with the "mere male"?

Frankly, I have been glancing ahead somewhat and wondering what chance there is for a girl trombonist in the professional field.

What do you think about it?—M. M., Detroit, Michigan.

P. S. Don't you neglect to say I am a girl!

What a sweet letter! But, Mary, you're doing me a wrong. Several girls have been addressed through this column, but you didn't recognize them because of their neutral initials. Somebody started the custom of using only the initials of an inquirer, and like all other sheep I am following the leader.

Can you compete with the "mere male"? Well, if I thought that you could not, I still wouldn't tell you so, because I've learned through experience that if you tell a woman she can't do something, she is most likely to do it.

However, let us look at a girl trombonist objectively.

Is she good-looking? Does she have a pleasing personality? Can she help to put over an interesting show? Can she really play trombone?

Why all these dependents?

Well, if a girl did enter the professional field as a performer, it would have to be totally in the entertainment class. The concert or serious field is just about closed to her on trombone.

At the present time I am aware of but one nationally-known girl orchestra. This is really "tops" in its field, and commands the respect of all who hear and see it. So, Mary, your keenest competition would not be with the "mere male," but with other girls equally determined to land the one or two good berths available.

This is not an attempt to discourage you, but a sincere effort to show you the true picture of a situation as it really exists. Have you thought about going to Normal and majoring in Music Supervision? I know several girls who have done this.

If you must enter the professional field as a performer, you must have confidence in yourself, sufficient determination, and a physical stamina that can "take it."

P. S.—Mary is a girl!

Will you please tell me how I can blow higher tones and improve the quality of my tones?—C. U., Baker, Minnesota.

The production of high tones is mostly dependent upon two important physical factors: strength of the lips, and the size and shape of the mouthpiece.

The lips must be strong enough to hold an exceedingly small area vibrating at the rate of the high tone. This strength cannot be acquired overnight nor can it be forced.

In the October issue of The SCHOOL MUSICIAN I gave an exercise for lip development. Look this up. Let me also call your attention to the chapter on Mouthpieces, pages 21-23 in "The Trombone and Its Player."

A mouthpiece which favors the upper register will be comparatively shallow and have a definite edge where the cup meets

the shank. This edge causes the upper partials to dominate and thus imparts a brilliance to the tone. You will find also that an upper tone will sound more readily if you blow against the top or "roof" of the mouthpiece.

Tone quality cannot be definitely assigned a mechanical cause. It is true that the physical manipulation of the throat which results in an unrestricted flow of air from the lung chamber affects tone quality, but this alone is not sufficient to produce a pleasing tone.

Tone quality is character. It is just as much a part of an individual as are his daily habits which constitute character. It is feeling; it is emotion. If a performer has the appreciation of things beautiful, if he can feel an inspiring awe in a sunset or sunrise, if he can look into the eyes of a babe and feel there the utter smallness of himself, he has the basis upon which he can build a beautiful tone quality. Lacking an inherent fineness, all the mechanical processes in the world would not help a performer produce a tone which could be called beautiful. What I have wanted to say is that quality is not mechanical,—it is you.

You have "The Trombone and Its Player." Let me again refer you to it. Turn to page ten under the heading "Pressure" and note what is advised for tone development and the production of upper tones. Note also the figures illustrating the position of the tongue and throat when a tone is produced. Experiment with your tone by moving the tongue around in the throat while you are sounding a tone. This will demonstrate clearly to you that to produce a pleasing tone it is necessary to keep an open throat at all times.

Note the advice given on page thirteen regarding "Tone Practice." I cannot tell you more about tone production than is said there.

Several months ago I had a request from a professional player relative to the prevention and treatment of fever blisters on the lips. I must apologize for the delay in replying, but due to the fact that I too had been bothered with the nuisance, I didn't feel qualified to advise on the subject. I therefore asked my good friend, Doctor Louis Ostrom of Rock Island, Illinois, to give us his opinion on "Herpes,"—fever blisters.

The doctor in turn submitted the question to the American Medical association. Eventually a seven-hundred-word report from the latter body produced the following summary from Doctor Ostrom.

"Everyone is subject to the attack of the virus, but it seems to enjoy showing up on the tired lips of brass players where it finds little resistance.

"My own experience is that the person's own blood drawn out into a syringe and immediately injected into the person's large muscles (buttock), gives the best result. Next in effectiveness is ultraviolet and X ray. Drawing fluid out of a blister and injecting this fluid (serum) sometimes prevents recurrence.

"However, after the fever sore is present, the final advice is imperative,—refrain from playing until healing is complete.

"Spirits of camphor will give comfort during the healing period."

We thank you, Doctor Ostrom.

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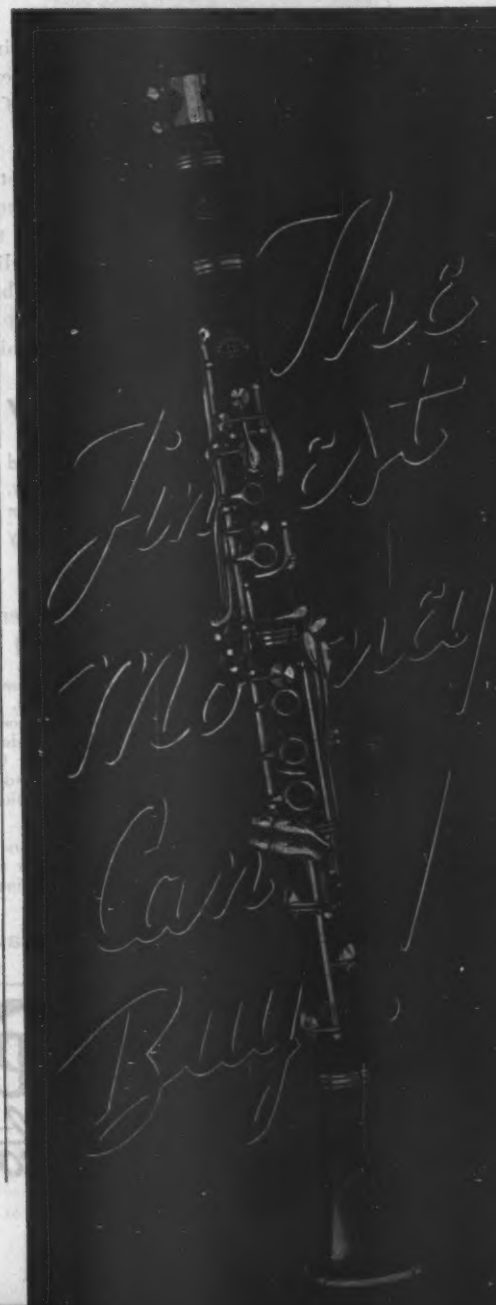
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Victor Mahan, Clarinet

Butler High School, Butler, Missouri
1937 Region 9 First Divisioner

For the past five years, Victor Mahan of Butler, Missouri, has played first clarinet in the school band and orchestra. He has also sung second tenor in the glee club, mixed chorus, and the church choir; has played in the town band during the summer months, and plays first saxophone in a twelve-piece dance band composed of high school boys. A year ago last April, Victor received a first rating in a clarinet solo at a music festival at Nevada, Missouri.

He has taken no private lessons except from the two band directors under whose direction he has worked, who gave short private lessons to each band member each week. Receiving a first rating on his clarinet at a music contest at Raytown, last March, Victor earned another first at the District contest at Warrensburg; again at the State contest in Columbia, and finally rated first division in the Regional contest at Lawrence, Kansas.

Although Victor would like to be a music director, he enjoys nothing better than playing. He likes to work on a difficult solo, taking it to pieces and striving for artistic effects. As soon as he finishes high school, this ambitious young musician anticipates studying with a fine teacher in the hope that he might some day become a concert soloist.

A Musician's Proposal and Toast

"Viola, I'm tired of playing second fiddle. Now please don't think I'm trying to horn in but you are my *Moonlight Sonata*. It's *note* a thing to be laughed at, for I see by the *scales* I have even lost weight. Of *chorus* you may think I'm *drum* but *chime* for you one hundred per cent. Since I've gotten on the *staff* I make plenty of *do re mi* and am not *flat broke* as I used to be. Won't you let me make life *symphony* for you? *Tuba* or not *tuba*, that is the question!" *The Advocate*, Lincoln, Nebraska.



"THE BACK PARLOR"

Reserved for Band and Orchestra Parents' Clubs

All-Chicago Band Parents' Club Wants 22,000 Members

Unique, and destined to develop into one of the most influential organizations in America, functioning for the advancement of school music, is the Chicago Public High School Band and Orchestra Parents' association, incorporated under the state laws of Illinois for the purpose, and with the slogan, to "Keep Chicago music ahead."

The association has a potential membership of fifty-seven Chicago high schools in which substantially more than 11,000 students are at present playing in bands and orchestras or objectively taking instrumental music instruction. By quick and easy mathematics is readily seen here a parent body of more than 22,000. And calculating family voting power (and the political ballot is important to getting things accomplished in a big city) 50,000 ballots seems not an exaggeration.

The first direct problem of the corporation is to acquire a hundred per cent membership of the fifty-seven Chicago high schools. This is essential to the strength of numbers and the power of united purpose when unanimous membership is attained. All Chicago schools are eligible upon payment of a school membership fee of \$5. Parents of the band members in every one of the fifty-seven Chicago high schools, whether they are at present organized into a band parents' club or not, should certainly get together sufficiently to persuade their school, through the band or orchestra director of course, to affiliate with the Association. The instrumental students will, themselves, be the direct beneficiaries of anything and everything that is accomplished by this association, and in their behalf parents should align themselves with this movement for the benefit and promotion of instrumental teaching conditions.

Each member school appoints one delegate and one alternate to the Board of Management, and each school, therefore, has full and equal power in the formation and execution of plans.

The proverbial problem in every school is for sufficient funds to carry out a well-developed instrumental music program. Some schools in Chicago, it is stated, have as little as five cents per school pupil per year. This inadequate funding is among the first of the issues on the docket of the association for investigation. Another immediate concern is to as quickly as possible lower the advantages of instrumental instruction into the grade schools. At the last Board meeting held on January 24, in the president's business offices in the Merchandise Mart, a committee of three was appointed to draft a constructive plan of primary and secondary motives. The aim is, of course, to gain the influential consideration of the Director of Music of Chicago Public Schools. Once the association gets its aim and needs in focus and has, as well, a fireproof solution to these problems organized into proposal form, the committee can, with confidence, go to Helen Howe.

But the meeting itinerary of the association is not limited to the business sessions of the Board. Once each month

there is a meeting of the parents themselves. This meeting is designed after the entertainment motive. On the program you will hear ensemblists and soloists from the various high schools, and generally an inspirational speaker on the subject of band and orchestra music education. At the last meeting, on January 19, Glenn Cliffe Bainum of Northwestern university, gave an inspiring talk, and Tom Brown of the famous "Six Brown Brothers" was the special guest entertainer. The schedule for these entertaining meetings for the remainder of the school term are February 16, March 16, April 20, May 18, and June 8. These meetings will be held beginning 7:45 on the night stated in Recital Hall on the seventh floor of the Lyon and Healy building.

Just to make it more interesting four band instruments have been put up as prizes which will be awarded at the end of the school year to the school recording the largest attendance of parents for the entire year. The four instruments, which are first, second, third, and fourth prizes, were secured through the co-operation of the Chicago Retail Music Dealers' association. These are wonderfully enthusiastic meetings.

Besides, the association sponsors an All-Chicago high school band which meets every Saturday morning from ten to twelve under the management and directorship of Howard Stube. This is more of a clinic than a rehearsal, where new music is read and band directors of member schools can bring their problems. The band members are selected by tryouts from bands of member schools, and it is the ambition of the sponsor to make it eventually the world's finest high school band. Equally, the orchestra is progressing under the direction of Oscar Anderson, supervisor of instrumental music of the Chicago city high schools.

Officers of the corporation are as follows: President, E. V. Hughes, Senn High; first vice-president, Captain H. Stube, president, Chicago Public High School Band association, Tilden; second vice-president, F. Croad, Hirsch; recording secretary, Mrs. J. E. Cress, Parker; corresponding secretary, Mrs. Grace Hansen, Parker; and treasurer, William Kulling, Lindblom.

Parents of school musicians in schools not yet members of this association are urged to identify themselves with this fine, progressive, and philanthropic movement by persuading their schools to join up now.

Raceland Mothers Drink Tea

Raceland, Kentucky, has thirty members in its newly organized Band Mothers' club. A silver tea was held at the school. January 15 was given over to the high school band as "Band Day" meaning that on that day 5% of the cash sales of the merchants of the town were turned over to the band mothers. The boys and girls sold tags. Thanks, Mrs. Minor Reed, for this bit of information.



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The Mark of Time

by

Mark H. (Mark Time) Hindsley

Wonder how Columbus felt in 1492—or how did Washington feel in 1775, Lincoln in 1861, Lindbergh in 1927? Not that I'm comparing their emotions with mine on embarking as a columnist in The SCHOOL MUSICIAN, but—well, you get the idea! I am consoled in this undertaking only by meditation on the deeds of my illustrious ancestors, starting with that great orator, Mark Anthony (I'm disregarding his reputation in another field), and coming down to more recent times to that great statesman and politician, Mark Hanna, and that great writer and humorist, Mark Twain. In the spirit of tradition I must carry on!

And so, I invite you to Mark Time with "The Mark of Time." To be sure, "Time Marches On," and we all want to keep abreast of it. But to too many, "keeping abreast of the times" means going ahead of them—so far ahead that what is going on in the present is often lost sight of. Marking time certainly is not good as a permanent policy, but as a means of taking stock and preparing for the future, it has its values. Marking time has a definite place in learning to march. So let us mark time occasionally in order to take our places with greater credit in the big parade as "Time Marches On."

With the indulgence of the readers and the Editor of The SCHOOL MUSICIAN this column will appear now and then with various and perhaps disconnected remarks and observations on instrumental music. It is our hope these remarks and observations will be of interest to both directors and students. Only Time (or Mark Time) will tell! By the way, speaking of the Editor, don't you see more significance now in Moussorgsky's "A Night on Bare Mountain"?

The Three T's

We hear a great deal about the three R's in general education. They are supposed to represent the fundamentals upon which all further education and cultural development are built. A person who is not equipped with the three R's would stand a poor chance in this day and age of living a complete and useful life.

Every field of specialization likewise has its fundamentals comparable to the three R's. For the instrumental musician may I submit the three T's: *Tone—Time—Technic*.

I do not claim that anyone who is grounded in the three R's is educated,—he has only the tools with which to become educated. By the same token I do not claim that an instrumental performer who is grounded in the three T's is a musician,—he has only the equipment with which and the foundation upon which to build musicianship.

The instrumental performer must have *Tone* so that people will be willing to listen to him; *Technic* so that he may "say" what he has to say; and *Time* so that what he has to say will make sense. Then he may concentrate on saying, musically, things that are worth-while, in a worth-while manner. The worth-while manner is *Musicianship*. Musicianship is our goal; let us reach it more quickly and more completely with our three tools,—the three T's.

Warmelin School of Woodwinds

Conducted by Clarence Warmelin, Clarinet

Roy Knaus, Flute; Gilbert Boerema, Oboe; Dall Fields, Bassoon; Volly Defaut, Swing.

Question: A problem has arisen in our band which I am unable to solve, and I have written you hoping that maybe you could help. We have several clarinet players in our band who have been told by their dentists that playing the clarinet forces the teeth outward. Personally I feel that there isn't enough pressure used on a clarinet to cause the teeth to be moved. I would like an explanation from you concerning your opinion on this matter.—S. W. A., Holdrege, Nebraska.

Answer: You are quite right in assuming that there is not enough pressure used in playing the clarinet to force the teeth outward. In all of my experience I have never encountered such a situation, and I do not feel that playing the clarinet could even prove to be a contributing cause to such a condition. In some cases it has been noted that the teeth have a tendency to separate if the gums are extremely soft. However, when the correct embouchure is employed the teeth rest but very lightly on the mouthpiece and act merely as a support. There should be no pronounced bite. I am sure that in the diagnosis of such cases some other factor than clarinet playing should be considered.

Question: I have read in *THE SCHOOL MUSICIAN* of the recent opening of your school for woodwinds. I also see that in the future your column in that publication will be devoted to answering questions concerning all the woodwind instruments. I was very much pleased to hear of this as I have been a regular reader of your column for some time and have found it very helpful. I believe it will prove even more beneficial under the new arrangement. I should like to ask a question about the different schools of oboe playing. Mr. Deems Taylor in one of his talks during the intermission of the broadcast of the Philharmonic Symphony spoke of the French and German schools of oboe playing. He added that he personally preferred the type of tone used by Mr. Labate of the New York Philharmonic who is an Italian. Can you give me some enlightenment concerning the difference between the tones advocated by these two schools? I should appreciate it very much if you would.—Paul Grover, Scott City, Kansas.

Answer: As a rule I simply use the initial of those asking questions, but as you are the first to write me under the recent arrangement of the woodwind school, I will take the privilege of using your full name. And, although this question is on the oboe, I will answer it myself as I know Mr. Labate, and previously I played in the same symphony that he had. I am therefore well acquainted with his style of playing. There are probably more numerous French and Italian oboe players than there are German. However, I know of some very fine German performers. As far as preference in the matter is concerned, music is the one universal language, and when a player is a fine musician it really does not matter in what school he has been trained. No matter what school, their common ground is the same artistry and their aim is the same. You will find this to be true of all art, what is here so particularly true of music, for an artist aims always at perfection. I can well understand a statement of preference concerning Mr. Labate, however, as he is one of the greatest

oboists. Both schools, the French and the Italian are similar in style. The similarity of their temperaments has much to do with the matter. The individual temperament must also be taken into consideration as well, and in addition, the type of playing which is required in the style of music played. It is always a very difficult matter to be arbitrary in these matters, as art is rather unpredictable, and uncharitable both to critics and to posterity as concerns present concepts. I am happy to have been of help to you and hope that in the future I shall be able to render further assistance to all who aspire to perfection.

Question: I have been told by many people that the best way to prevent a clarinet from cracking is to oil the bore. No one, however, has told me the correct procedure. As I have a new clarinet, I am anxious to give it the best of care. I would appreciate some advice concerning the kind of oil to use, and how often to oil the bore.—D. P., Denver, Colorado.

Answer: Correct care of the instrument is the first essential of a conscientious player. A clarinet should be oiled whenever the wood assumes a dull, dry color. A new clarinet should not be oiled too often, as oil penetrates the wood even more than water and cracking may result. It is a fallacy to suppose that the more oil the more protection. I would suggest that you use one of the types of oil generally employed for this purpose such as, rapeseed, sweet oil (a refined olive oil), or sweet almond oil. The commercial preparations are good also. When you oil the bore, be careful not to use too much oil. Only enough to smudge the wood will suffice, as the film of protection is the important problem rather than a complete permeation of the wood.

Question: Our band is playing the Hungarian Rhapsody No. 2. I am playing solo clarinet and have to play the cadenzas. I am able to get the fingering fairly fast, but my director complains that the high F sharp in the second cadenza is far too sharp. I finger it the regular way. Would you please suggest some method of fingering to eliminate this difficulty of intonation?—T. R., New Orleans, Louisiana.

Answer: Unless your clarinet is itself at fault, the following fingering for high F sharp should help. Left hand, first and second tone holes covered, third open. Right hand, first, second, and third tone holes covered and little finger on E-flat resonance key.

Question: I am having difficulty in scraping my reeds. I get them to play pretty good, but they are so rough after scraping them that my lip gets sore. Is it possible to use sandpaper to fix reeds? What grade of paper should I buy?—M. N., Turner, Iowa.

Answer: I would suggest that you use the double carborundum paper. Do not use a razor blade except for rapid results. The razor blade roughens the reed, and I assume that this is the cause of your difficulty. Scraping with a razor blade also enables the moisture to penetrate the reed more quickly through the roughened surface and will cause a more rapid deterioration.

Question: I have been playing bass clarinet for about a year, but I still cannot play above G first space above the

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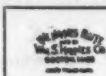
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staff with ease. Is it necessary to use a special embouchure for this register?—A. Q., Pittsburgh, Pennsylvania.

Answer: No special embouchure is required other than that used for bass clarinet. Be sure that your teeth are far enough on the mouthpiece. I suggest that you try a longer bite. Also be sure that if your instrument is a double octave keyed instrument, you are using the one to the right or the one which opens the valve above. Try a little stiffer reed and practice sustained tones for about fifteen minutes a day. The upper register on the bass clarinet is a tricky thing to master, but it is possible to play with facility if you will persevere in your practice. Also have your mouthpiece facing checked so that it conforms to a medium open lay.

Oboe—Gilbert Boerema

Question: Is it necessary for me, as a beginner, to learn to make my own reeds?—P. R., St. Louis, Missouri.

Answer: It would be better to buy some well-known make of reed or have a well-known oboist make reeds for you until you are able to play well enough to know the kind of reed which you need. Then learn to make them.

Question: I have an oboe without the F resonance key. When I play the fifth line treble clef F with the fork fingering, the note is very sharp. Can anything be done about this?—N. M., Raeburn, Arkansas.

Answer: If you will open the E-flat key with the little finger of the right hand, it will steady this note. On some instruments this procedure is more necessary than on others. In most cases this happens to be a fault of the way the reed is shaped. If the reed has the proper balance from tip to the back of the facing, it should not be necessary to use the E flat key.

Question: I play the oboe and the clarinet in a high school orchestra. The oboe reeds which we buy are too soft most of the time. Is there any way to keep them stiff?—R. O., Knoxville, Tennessee.

Answer: The fact that you play clarinet is probably the reason for needing a reed which is a little harder than most makers put on the market. You probably require a little more resistance than most oboe players. The best way to make a reed stiffer is to lay it on a cutting block designed for this purpose, and with a very sharp knife cut off a bit of the very tip. Be sure that you cut a very thin piece as it is not necessary to cut much away. If you cut too much the reed will be too stiff to be usable.

Flute—Roy Knaus

Question: I have been playing flute for about five years. Lately I have become very much interested in the mechanical features. Are there any books on the mechanical development of the flute?—D. E., St. Paul, Minnesota.

Answer: I would suggest "The Flute and Flute Playing," by Theobald Boehm, revised and translated by Dayton C. Miller. You can obtain it from your music dealer or possibly from the public library.

Question: My lower and middle tones are pretty good, but I get confused on my high tones. How can I correct this?—A. C., Claremore, Oklahoma.

Answer: It is not quite clear what your difficulty is. If you do not know the correct fingerings, I would advise that you obtain a good chart and study the fingerings. However, if you already know the correct fingerings, your confusion can only be eliminated by special attention and study. The fingerings in the upper octave

are a bit more complicated than in the lower two octaves, hence they require more time and study to become equally proficient.

Question: I play saxophone in the school band. My ambition is to play in big name bands where doubling on other instruments is required. Could you advise me whether to get a closed or open G-sharp flute?—H. M., Warren, Pennsylvania.

Answer: By all means get a flute with the closed G-sharp key. This will greatly facilitate your technical progress, because the fingerings are almost identical with your saxophone fingerings. Both the open and closed G-sharp keys are equally effective, but the open G-sharp key might lead to a great deal of unnecessary confusion.

Baritone—Dall Fields

Question: I have trouble with the lower tones. The higher ones come fairly easy. Is my trouble with the reed or the instrument?—E. G.

Answer: From your question I would suggest that you have your instrument checked for leaks by a competent repair man.

Question: What will happen if I blow my reed while it is dry?—M. K.

Answer: The reed is likely to split. The reed should be soaked in water for two or three minutes before using.

Question: How can I play from middle F to G smoothly?—H. E.

Answer: Constant practice.

Teacher of Swing—Volly Defaut

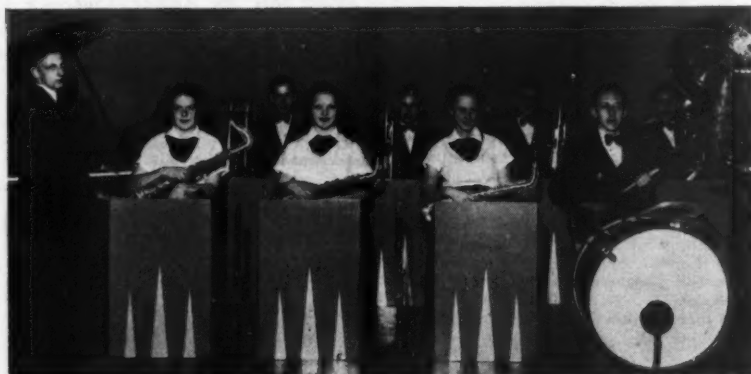
During the past fifteen years, the writer has had numerous requests to teach modern dance music. Although certainly not one of the fine arts, so-called "swing" music cannot be denied and has gained in momentum to such an extent that it is a definitely established factor in American life.

Most of the young devotees of "swing" cannot seem to grasp the fact that a basically sound knowledge of the fundamentals of music is a necessity before attempting dance music. A course in elementary harmony is indispensable.

A young student may have many original "swing" ideas, but usually is unable to present them in a musician-like manner due to the lack of good technique and tone. That which offends the ear ceases to be music in any form.

The writer will be pleased to answer any inquiries pertaining to the modern dance band.

SCHOOL DANCE BANDS



Betty Haslett, SCHOOL MUSICIAN news reporter, sends us a photograph of the dance band at Mishawaka, Indiana, high school, which goes by the name of "Jimmy Bock and His Pieces of Eight." Seated from left to right in the front row are Helen Guin, Elsie Hoffman, Betty Wertz, and Ralph Kester. In the back row are Donald Leiter, Richard Smith, Walter Candoll, and Eldien Powell. At the piano is James Bock.



When the Ames, Iowa, High Swing Band presented a stage show at one of the local theaters in December, talent scouts from the east spotted budding box office attractions. But the boys, and pretty Betty Jane Kern, vocalist, rejected flattering offers, at least until they finish with Latin, trigonometry, chemistry, and the other spell binders of high school learning. Ellis Butler is the director.

The band has been a hit from the time of its first appearance in October. It furnishes music for all of the school tea dances, some evening dances, and will furnish the music for a big dance which is being sponsored by the Band

and Orchestra Parents' club.

Lillian Young, news reporter who sent in this picture, says, "We delved into the realm of jazz with fear and trembling, but we now truthfully say, 'We're happy about the whole thing.'"

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We have a small but efficient library in our school, under the supervision of Miss Wallace, a good friend of the band's. I am also fortunate in that I have an almost complete collection of *The SCHOOL MUSICIAN* since 1932. During last summer I thought about making these books available to my band students and thereby not only give them more musical education but help to keep them more band-minded. I set about to prepare an index to these magazines that would be attractive and comprehensible to high school students.

We have an envelope on our library bulletin board that is titled "Band Readings." In this we have several leaflets, each of which is given to specific band subjects. One is headed "Drum Majors," another "Reeds," another "Cornet and Trumpet," and another "General Reading," etc. Then under these headings I have listed the readings that were deemed unusually interesting and important, in an order something like this:

"A ten dollar lesson in trumpeting"

W. W. Wagner

Sch. M. March '32, page 16

or "I bring you a new musical thrill"

H. E. Nutt

Sch. M. Dec. '35, page 12

or "How I would modernize the band"

David Bennett

Sch. M. Dec. '37, page 6

I find that the students are enthusiastic in their response to this plan and have grown more ambitious to do what "the other bands are doing" as a result of their readings. So I say "Thanks to *The SCHOOL MUSICIAN*" and may the rapid strides that it has made since 1932 be indicative of its great and important future.
—Thos. B. Granger, Director, Ennis, Texas, High School Band.

At this time I want to express my thanks for the opportunity given me by sending me a subscription blank for your publication, *The SCHOOL MUSICIAN*.

The many articles and other features of this publication are too valuable for any musician to do without.—Joseph A. Coppa, Music Director, Guernsey, Wyoming.

I certainly appreciate your magazine and do not wish to miss even one copy.—Umberto Clavelli, Bandmaster, Boltvar, New York.

We think *The SCHOOL MUSICIAN* the finest of its kind and wish to compliment Mr. Clarence Warmelin's article, "Make Your Music Work for You," in the October issue. I am going to have it published in our local paper if possible.—C. C. Stimson, President of Band Patrons' Club, Granite, Oklahoma.

May I say that I have taken *The SCHOOL MUSICIAN* since 1933 and still am enjoying every copy. It is very instructive and interesting.—Francis Hinman, Mississippi State, State College, Mississippi.

Members of the University of North Dakota find a great deal of pleasure and profit in looking over the various issues of the magazine through the school year. Your publication is a distinct service in the field of school band music.—John E. Howard, Director, University Bands and Orchestra, Grand Forks, North Dakota.

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A. B. A. FORUM

News of the American Bandmasters Association

Champaign, Illinois, then, and more specifically the Inman hotel, is the locale of the Ninth Annual A. B. A. convention, and the dates are definitely established as March 21 to 24.

While this will probably turn out to be actually one of the finest conventions from the actual enjoyment standpoint of the active members that has ever flickered across the silver screen,—an opportunity for the boys to really take down their hair and see how each other looks behind the mask of company manners,—it is still an emergency event identical in its peculiarities with that which precipitated itself two years ago when Houston, Texas, scampered into the woods with the welcome mat, and at the last, last minute left the roster free to take potluck at Interlochen,—or nothing.

This year Niagara Falls did the disappearing act just as Secretary Bainum was ready to turn on the power. So the cheer-ild was abruptly dropped on Dr. Harding's doorstep, and the rest of the yarn is legend.

If you haven't yet sent in your reservation to the Inman hotel, Champaign, Illinois, do so at once. Rates were given you in the secretary's bulletin of January 29. It will take the entire hotel to adequately house the convention, and, particularly those desiring rooms with bath and Bible will have to step lively.

Like a precious jewel in its velvet casket lies Karl King's new music pavilion in the deep foliaged Iowa hills near Fort Dodge. Of concrete and steel the structure costing \$46,000 includes permanent seats for five thousand. Flood lighted cascades flow into colorful pools of water in front of the stand. . . The stage accommodates seventy-five and has two large dressing rooms in the rear and a storage room below. It will be used by Mr. King for his regular Fort Dodge Municipal band concerts and will be available also for other civic and fraternal affairs. . . The shell will be dedicated in June, as one of the events of the Iowa Bandmasters' association convention. Mr. King extends the invitation to members of the A. B. A. and all bandmasters from adjoining states to attend this convention.

The tentative program which you receive in Mr. Bainum's bulletin of January 24, includes many intriguing morsels, particularly the inspection of Dr. Carl Busch's collection of rare band instruments, which are now a permanent part of the Sousa Memorial library at the University, and a tour of the library itself with its many treasures and memoirs of the beloved March King.

Then there are the two concerts by the University of Illinois band, acknowledged the finest non-professional band in the world. Dr. Harding's regular forty-eighth annual concert will occur on Wednesday night. Then on Thursday night the gala pageantry of fifteen Grade A members of the A. B. A., America's most colorful and brilliantly gold-braided Knights of the Podium will conduct this band through their own annual formal concert, and from an artistic standpoint this will probably be the finest concert the American Bandmasters' association will have ever presented. It's just too bad that this can't be put on in Madison Square Garden.

Lynn Sams is organizing a posse to scour the country for entertainment to be provided at the expense of associate members. Mail your ideas, suggestions, and checks to Mr. Sams at once. You'll get more intricate details direct from the social lion, himself.

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"Why didn't you tell me that Willie was going to practice on his violin tonight?" he demanded. "I've spent half an hour oiling the gate!"

Local Duce

The English sportsman became friendly with the keeper of the only store the Highland village boasted. One day he said, "Well, Angus, I understand you're the postmaster, the shopkeeper, the Justice of the Peace, and County Councilor for this district."

"Aye, sir," replied the native. "Ye might say I'm the Mussolini of Glenlochty."

Long-Distance Away

Walter Koons, music editor of the National Broadcasting Company, called NBC from his home recently and complained that a piano he was hearing at the moment was out of tune. "What studio is it in?" Koons asked. "That's Chopin's original piano," he was told. "It's being played at a place some 40 miles outside of Warsaw."

Students Honored

Edwin Currier, News Reporter

Advancements in the music award system have just been announced by H. A. Bergan, director of the Shenandoah, Iowa, band and orchestra. In the coveted Superior division are placed Margaret Hayes and Jean Tunnicliff. First Class awards have been received by Betty Lee Ambler and Marjorie Ross, violins; Jim Cummings, baritone; Warren Platt, trombone; George Mattox, French horn; and Edwin Currier, string bass.

The Superior award is the highest given, and the winners must be strong section leaders with exemplary conduct. Margaret Hayes, a senior, has been violin soloist for the past three years. She is president of the orchestra and a member of the Damrosch solo club. Jean Tunnicliff, a junior, plays second chair violin. She is secretary of the Damrosch solo club and a member of the high school student council.

Getting Somewhere

Kenneth Ballenger, News Reporter

Five years ago the high school band of Las Vegas, New Mexico, had twenty-six members with no uniforms, very little music, no marching at football games, nor other functions.

Today, under the direction of Mr. O. S. Charlson, the high school has a concert band of sixty members, a junior band, a beginners' band, and a German band. The concert and German bands have uniforms and a large supply of music,—all of which has been contributed to them, and the band is now asked to march at all the civic functions and football games that are given.

At present the band members are looking forward to the contests with much enthusiasm, hoping to receive the highest ratings.

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1. What player (instrument) is out of step?
2. Is Band Director Walter R. Elliott in the picture?
3. How many (visible in picture) bass drums in the band? How many tubas?
4. What part of one of the baton twirlers' uniform is missing?
5. What is the drum major signaling to the band?
6. What is immediately ahead of the band in the line of march?
7. The band is headed south. Was the picture taken in the afternoon or forenoon?
8. Judging from the picture, is it a legal holiday parade?
9. What season of the year is it?
10. The title of what famous newspaper comic strip suggests itself, by the commercial signs in evidence, as a good name for the locale of this picture?

Answers

1. One of the tuba players, extreme left of band.
2. Yes. Partly concealed by right flank twirler.
3. Three each.
4. The baton twirler on the right flank is not wearing a tie, as worn by the other twirler and the drum major.
5. No signal indicated. Probably beating time.
6. An automobile.
7. The shadows fall to the west indicating that it is morning.
8. No. The absence of a flag and the few people on the street indicate that it is not.
9. While many of the men on the street are in their "shirt sleeves," yet on this sunny day some are wearing sweaters, suggesting early fall.
10. Gasoline Alley.

Playing Without Music

Franz Liszt was the first piano virtuoso to dispense with the printed music when he gave a concert. But some of the old-fashioned musicians regarded the innovation as mere affectation or bravado. Today it is universally agreed that the pianist has the same advantage in playing without notes that the orator has over a man who reads from manuscript.

It happened once that Mendelssohn was to play his D minor trio at a concert in London; but the piano part was, by some mistake, not brought to the hall. Mendelssohn knew the part by heart but did not wish to appear eccentric by playing without notes. He was, however, persuaded to do so.

"Very well," he said, "I'll do it. But I want you to put a score, no matter what, on the piano and get someone to turn the leaves—and it will not seem as if I were playing from memory."

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Above. **CLARENCE WARMELIN**, Solo clarinetist with the Minneapolis Symphony for twelve years. For past twenty-five years the leading wood wind teacher of the midwest. He "recommends the new Conn wood clarinet to those who want the finest clarinet obtainable." Jan. 12, 1938.



Left. **PAUL E. HOWLAND**, formerly with Sousa. Now with Jacques Fray Orchestra and D'Artega Orchestra. In big demand in New York as a teacher. He says: "I think they are the most up-to-date instruments made." Jan. 13, 1938.

Right. **CHARLES BRENDLER**, First chair clarinetist with U. S. Navy Band and U. S. Navy Band Symphony Orchestra. Famous for solo work on U. S. Navy Band tours, appearing in over 500 cities.



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